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Tiffany and company, New York

Memorials in glass and stone

THIS BROCHURE IS PUBLISHED AS AN ADVERTISING MEDIUM OF OUR ECCLESIASTICAL DEPARTMENT; TO CONVEY IN TEXT AND ILLUSTRATIONS SOME IDEA OF THE SCOPE OF ITS WORK IN INDOOR AND OUTDOOR MEMORIALS OF BOTH GLASS AND STONE.

Fine Arts

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TIFFANY FAVRILE GLASS

TIFFANY WINDOWS

TIFFANY MOSAICS

TIFFANY MONVMENTS

TIFFANY GRANITE



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TIFFANY FAVRILE GLASS

STAINED GLASS WINDOWS CAME INTO USE AS MEMORIALS WITH THE BUILDING OF THE GREAT CATHEDRALS IN EUROPE. THE HISTORY OF MEMORIAL WINDOWS, WHICH IS LIKEWISE THE HISTORY OF THEIR MATERIAL AND MAKING, IS ONE OF EVOLUTION UP TO THE THIRTEENTH CENTURY. COMMERCIALISM THEN BEGAN TO FLOURISH TO SUCH AN EXTENT THAT THE ART OF MAKING COLORED GLASS SUFFERED DISASTROUSLY. THE PERIOD OF DECADENCE WHICH ENSUED CONTINUED UNTIL THE LATTER PART OF THE NINETEENTH CENTURY.

IT WAS RESERVED FOR AN AMERICAN ARTIST TO START A TRANSFORMATION. MR. LOUIS C. TIFFANY HAD MADE HIS FIRST FIGURE WINDOW IN 1877. SCIENTIST AS WELL AS ARTIST, MR. TIFFANY WAS AVERSE TO USING ANY PAINTS OR STAINS WHATEVER, EVEN FOR THE FLESH TINTS, THOUGH VITREOUS COLORS WERE EMPLOYED AND FIRED AND FUSED INTO THE GLASS. HE REBELLED AGAINST THE RESTRICTIONS PLACED UPON HIM BY THE LIMITATIONS OF THE GLASS THEN PROCURABLE AND RESOLVED TO FIND SOMETHING BETTER. THEN BEGAN THE EXPERIMENTS WHICH WERE CONTINUED PERSISTENTLY

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FOR YEARS UNTIL HE DISCOVERED A MEANS OF PRODUCING WITH QUASI-UNIFORM RESULTS A MATERIAL FRAUGHT WITH COLORS, SURFACES AND TEXTURES IN INFINITE VARIETY AND VARYING DEGREES OF TRANSPARENCY. IT WAS NOT ONLY OPALESCENT,DERIVING ITS PLAY OF COLOR LARGELY BY TRANSMITTED LIGHT, BUT IT WAS ALSO IRIDESCENT WITH A PERMANENT, METALLIC LUSTRE, EMITTING RAINBOW EFFECTS BY LIGHT REFLECTED FROM THE SURFACES. THE DISCOVERY WAS EPOCH-MAKING. IT MARKED A TRANSITION FROM COMMERCIALISM TO ART, RESULTING FROM THE SCIENTIFIC EXPERIMENTS OF AN ARTIST.

MR. TIFFANY ELECTED TO CALL HIS DISCOVERY TIFFANY FAVRILE GLASS. FAVRILE IS A MODIFICATION OF THE OLD ENGLISH WORD *FABRILE*, MEANING HAND-MADE. PLANS FOR THE MANUFACTURE OF THIS GLASS WERE PERFECTED, BUT NOT WITH A VIEW TO MATHEMATICAL ACCURACY AS IN THE AVERAGE COMMERCIAL FACTORY. THE PURPOSE IS RATHER TO SEEK CHANCE OR ACCIDENTAL EFFECTS WHICH CAN NOT BE DIVORCED FROM FIRE PRODUCTS, AND WHICH SO ENRICH THE FIELD OF THE ARTIST. THOUGH ESSENTIALLY A SCIENTIFIC PRODUCT, THEREFORE, TIFFANY FAVRILE GLASS VARIES SUFFICIENTLY IN THE PROCESS OF MAKING TO PRODUCE CONSTANTLY

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INCREASING COLOR BLENDINGS WHICH GIVE THE DESIGNER A RANGE THAT IS BOUNDLESS. IN A RECENT DISSERTATION ON THE WORK OF MR. LOUIS C. TIFFANY A MAGAZINE WRITER SAID: "FAVRILE GLASS IS AN EMANCIPATION, PICTORIALLY AND DECORATIVELY—PICTORIALLY BECAUSE OF THE LIMITLESS POSSIBILITY OF ATMOSPHERIC EFFECTS, AND DECORATIVELY BECAUSE OF THE INTRINSIC BEAUTY OF THE MATERIAL AND THE EXTENT TO WHICH ITS MOSAIC TREATMENT IS CARRIED."

TIFFANY FAVRILE GLASS IS PRODUCED AT THE TIFFANY FURNACES FOR THE EXCLUSIVE USE OF THE TIFFANY STUDIOS.

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The Landscape Window, illustrated on the opposite page, was designed for Mr. Andrew Carnegie for execution in Tiffany Favrile Glass and installation in Dunfermline Abbey, Dunfermline, Scotland. On the wall of the Abbey below the window is to be placed a Tiffany Favrile Glass Mosaic Panel with the following inscription:

In loving memory of
Father, Mother, Sister and Brother
born in Dunfermline
Erected by the sole survivor
Andrew Carnegie
and his wife
1913

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DESIGN EXECUTED BY TIFFANY STUDIOS

A LANDSCAPE WINDOW FOR DUNFERMLINE ABBEY, SCOTLAND

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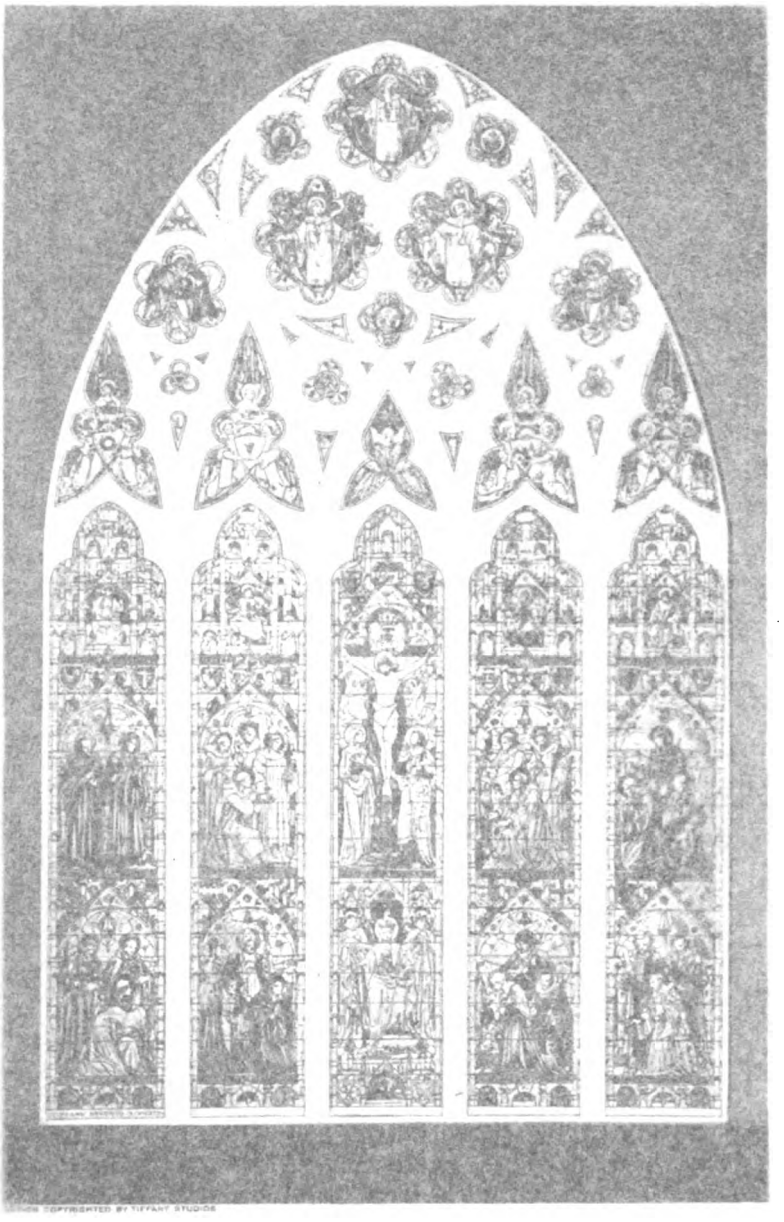
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INDOOR MEMORIALS

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The sketch design illustrated on the opposite page, made for a memorial to Roman Catholic martyrs, is an example of the effect of an English painted window rendered in Tiffany Favrile Glass.

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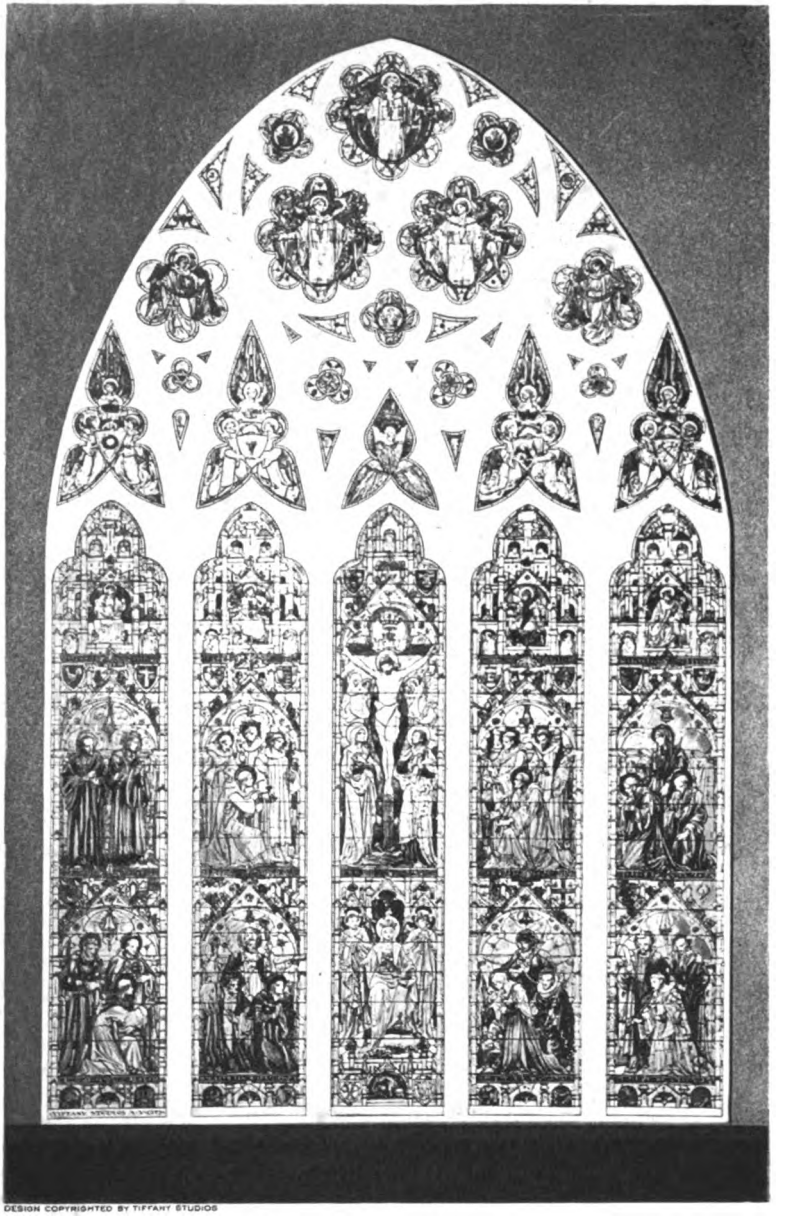
SKETCH FOR A MEMORIAL TO ENGLISH MARTYRS

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The sketch design illustrated on the opposite page, made for a memorial to Roman Catholic martyrs, is an example of the effect of an English painted window rendered in Tiffany Favrile Glass.

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SKETCH FOR A MEMORIAL TO ENGLISH MARTYRS

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TIFFANY WINDOWS

OPALESCENT, IRIDESCENT, IMPERISHABLE AND REQUIRING NO PAINT, TIFFANY FAVRILE GLASS IS THE BASIS OF ALL TIFFANY WINDOWS. THIS EXCLUSIVE BASIC MATERIAL SURPASSES THE BEST OF THE MEDIÆVAL GLASS WORKERS, WHOSE ART REACHED ITS ZENITH IN THE THIRTEENTH CENTURY. THE GLASS ALONE WOULD MAKE THESE WINDOWS DISTINCTIVE. BUT IN DESIGN TIFFANY WINDOWS POSSESS INDIVIDUALITY. THERE IS NO RADICAL DEPARTURE FROM WHAT MAY BE CALLED THE CONVENTIONAL, AND THERE IS NO ATTEMPT TO COPY ANYTHING BUT THE SPIRIT OF THE BEST WORK OF THE MIDDLE AGES; NEVERTHELESS, TIFFANY WINDOWS ARE WONT TO BE CONSIDERED AS EASILY DISTINGUISHABLE FROM OTHER WINDOWS, AS THE WORK OF THE RENOWNED COROT IS DIFFERENTIATED FROM THAT OF HIS WOULD-BE IMITATORS.

IN THE DESIGNING AND MAKING OF TIFFANY WINDOWS THE MOSAIC THEORY IS PARAMOUNT; NO PAINT, NO STAINS, NO ENAMELS. THE WEALTH OF COLOR GRADATIONS IN THE GLASS GIVES THE ARTIST-ARTISAN THE POWER TO INTERPRET THE CARTOON. NO PART OF THE DEVELOPMENT OF A TIFFANY WINDOW CAN BE DONE MECHANI-

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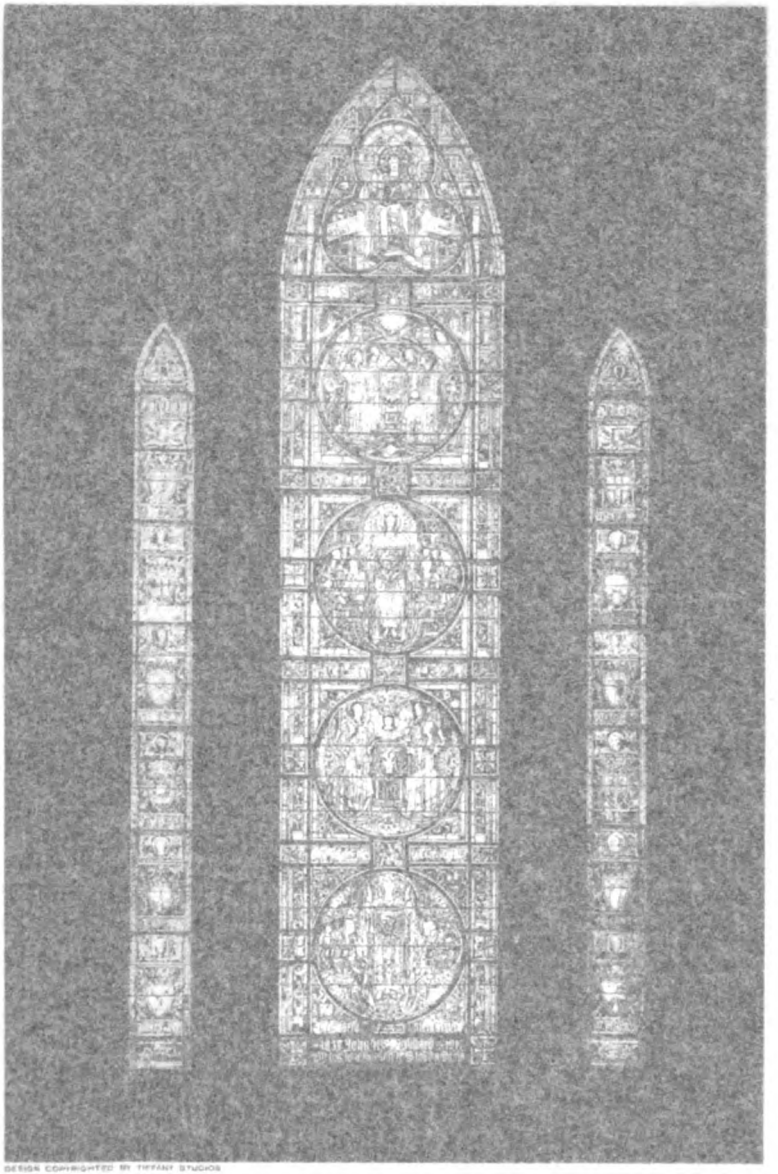
CALLY. THE DESIGN IS INTERPRETED IN THE SPIRIT OF ART. EVEN THE LEADING IS MADE TO ASSIST THE DESIGN WHICH WAS FORMERLY EFFECTED BY PAINT.

THERE IS A SINCERITY IN ALL THIS WHICH MAKES FOR REAL ART, AND PERHAPS IT ACCOUNTS FOR THE GENERAL RECOGNITION OF THE TIFFANY STUDIOS AS THE GREATEST EXPONENT OF PROGRESSIVE AMERICAN ART. IT MAY ALSO ACCOUNT FOR THE GIVING OF CREDIT TO MR. LOUIS C. TIFFANY PERSONALLY FOR A VALUABLE FORM OF NEO-CLASSICISM RESULTING FROM A FUSION OF THE BEST MODERN SPIRIT WITH AN ASSIMILATED SPIRIT OF THE BEST MEDIÆVAL CREATIONS IN COLORED GLASS.

IF AN ARCHITECT SPECIALIZING IN ECCLESIASTICAL DESIGNS WERE ASKED TO BUILD A REPLICA OF SOME CATHEDRAL ERECTED IN THE MIDDLE AGES, HE WOULD NOT CONSIDER IT A DRAFT UPON HIS DESIGNING POWER BUT UPON HIS ACCURACY IN COPYING. IF HE SHOULD ACCEPT THE COMMISSION, HE WOULD STRIVE TO DUPLICATE EVERY ARCHITECTURAL FEATURE IN THE DESIGN OF THE OLD BUILDING, INCLUDING THE EFFECTS OF THE STIFF PAINTED OR ANTIQUE GLASS WINDOWS, BUT WOULD INSIST UPON THE PRIVILEGE OF USING MORE

The medallion window shown on the opposite page is of Tiffany Favrile Glass and was erected in the First Presbyterian Church, Dayton, Ohio, as the Stoddard Memorial.

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A TIFFANY MEDALLION WINDOW

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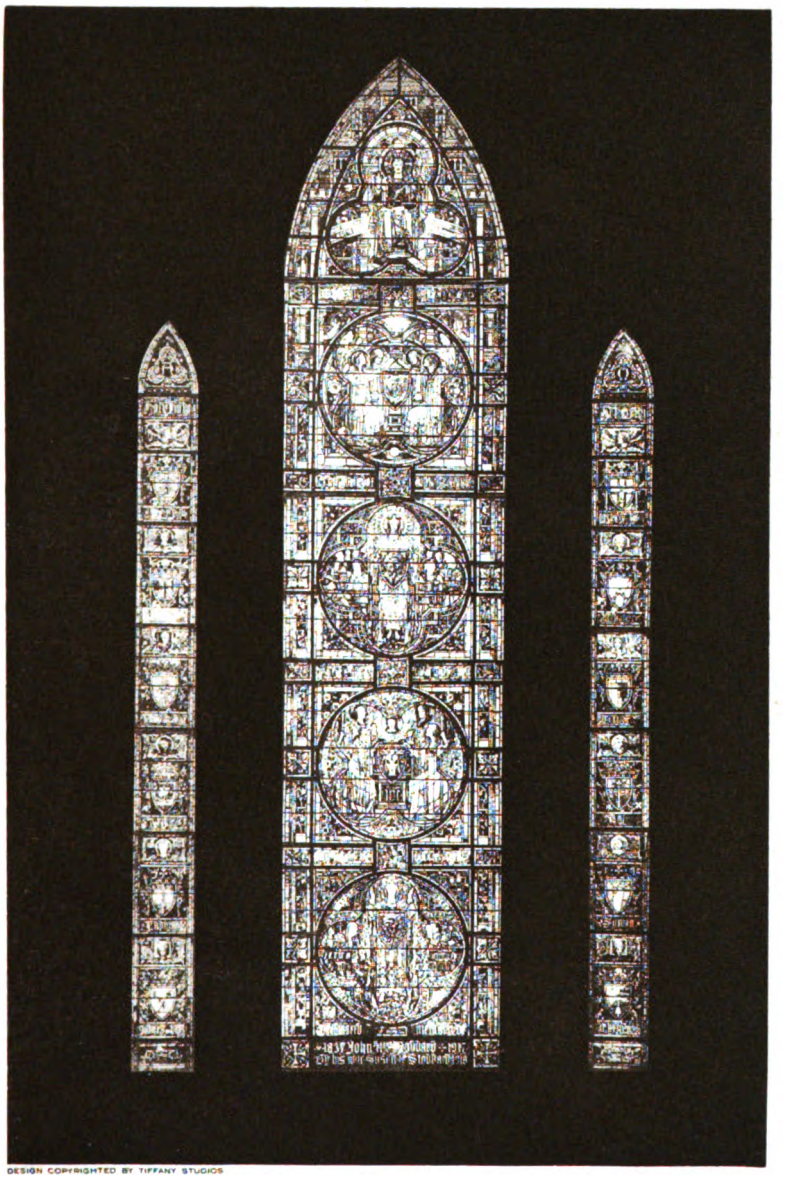
...S INTERPRETED IN THE
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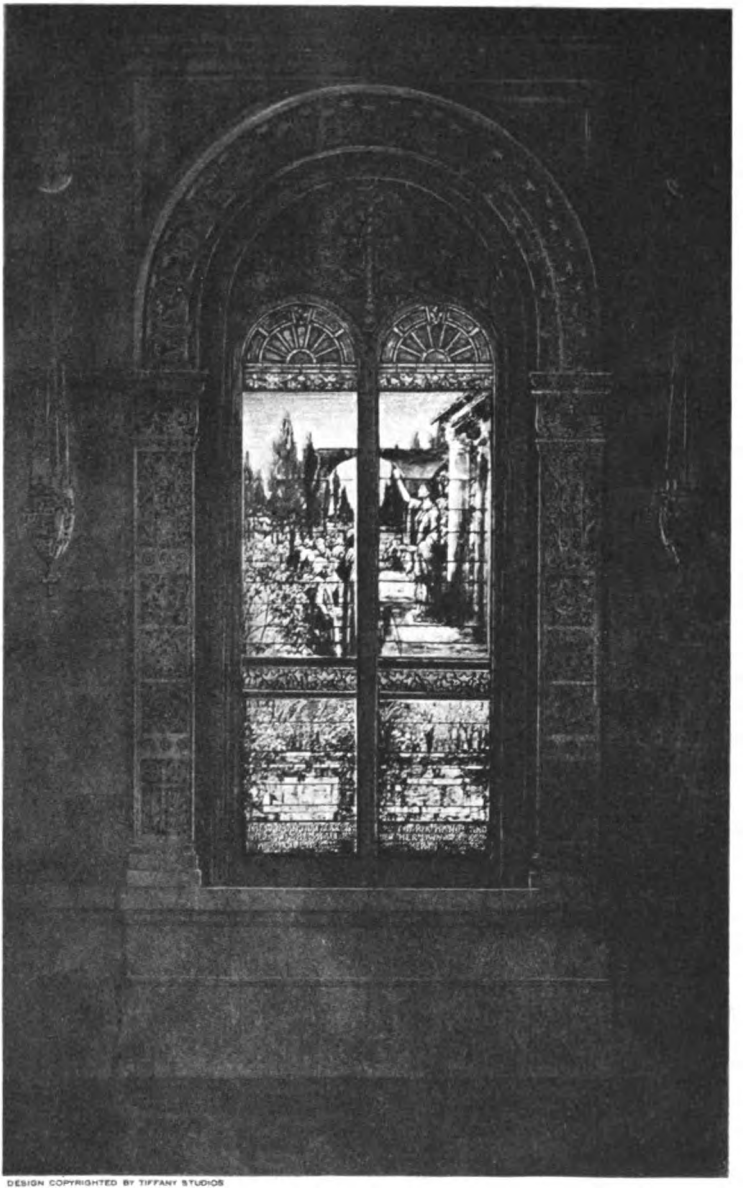
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A TIFFANY MEDALLION WINDOW

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A TIFFANY FIGURE WINDOW

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ATTRACTIVE AND MORE ENDURING CONSTRUCTION MATERIALS FOR ALL ITS PARTS, FOR HE WOULD SEE NO LOGICAL REASON FOR TRANSLATING IN MINUTE DETAIL THE MATERIAL ELEMENTS OF SUCH A STRUCTURE. WITH SCOPE AS TO THE USE OF MODERN MATERIALS AND METHODS OF CONSTRUCTION HE WOULD INCORPORATE IN THE REPLICA NOT ONLY THE SPIRIT OF THE STYLE OF THE MEDIÆVAL TEMPLE BUT THROUGHOUT WOULD HAVE IT SUGGEST THE FEELING AND THE ATMOSPHERE OF THE ORIGINAL INSPIRATION. THE WINDOWS, WHICH ARE PROMINENT CHARACTERISTICS OF ALL CATHEDRALS, IF MADE OF TIFFANY FAVRILE GLASS, COULD BE DESIGNED IN COMPLETE HARMONY WITH THE SPIRIT OF THE ORIGINALS, BUT THE GLASS WOULD REQUIRE NO SUCH EVANESCENT PROPERTY AS PAINT TO PRODUCE EVEN RICHER EFFECTS THAN THE MOST SKILLED WORKERS OF THE THIRTEENTH CENTURY WERE ABLE TO CREATE. THE FAVRILE GLASS IS SO RICH IN COLOR COMBINATIONS IT LENDS ITSELF TO THE MOST COMPREHENSIVE DESIGNS INVOLVING FIGURES AND LANDSCAPES.

MANY DESIGNERS OF ECCLESIASTICAL ARCHITECTURE IN AMERICA, WHO HAVE MADE A CAREFUL COMPARATIVE STUDY OF THE PROPERTIES OF COLORED GLASS WITH ESPECIAL REFERENCE

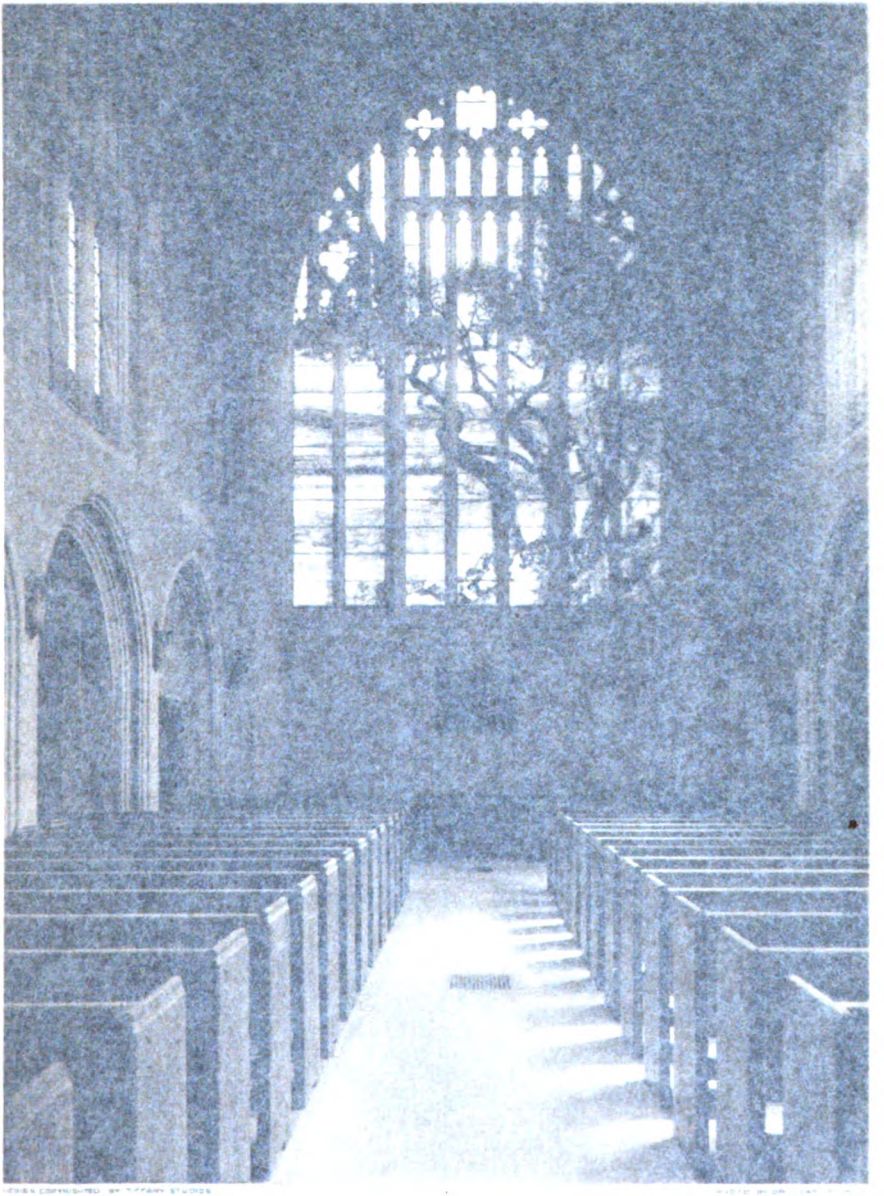
The window illustrated on the opposite page is entitled "The Valiant Woman." It was designed by Louis C. Tiffany, executed in Tiffany Favrile Glass and placed in the Church of the Messiah, Brooklyn, N. Y., where it is known as the Stillman Memorial.

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TO TIFFANY FAVRILE GLASS, HAVE PRONOUNCED AS FADDISTS THOSE ARCHITECTS WHO RESORT TO IMPORTED PAINTED GLASS FOR CHURCH MEMORIAL OR DECORATIVE WINDOWS.

The Landscape Window, reproduced on the opposite page, was executed in Tiffany Favrile Glass and placed for Mrs. Russell Sage in the Russell Sage Memorial Church Building of the First Presbyterian Church, Far Rockaway, N. Y.

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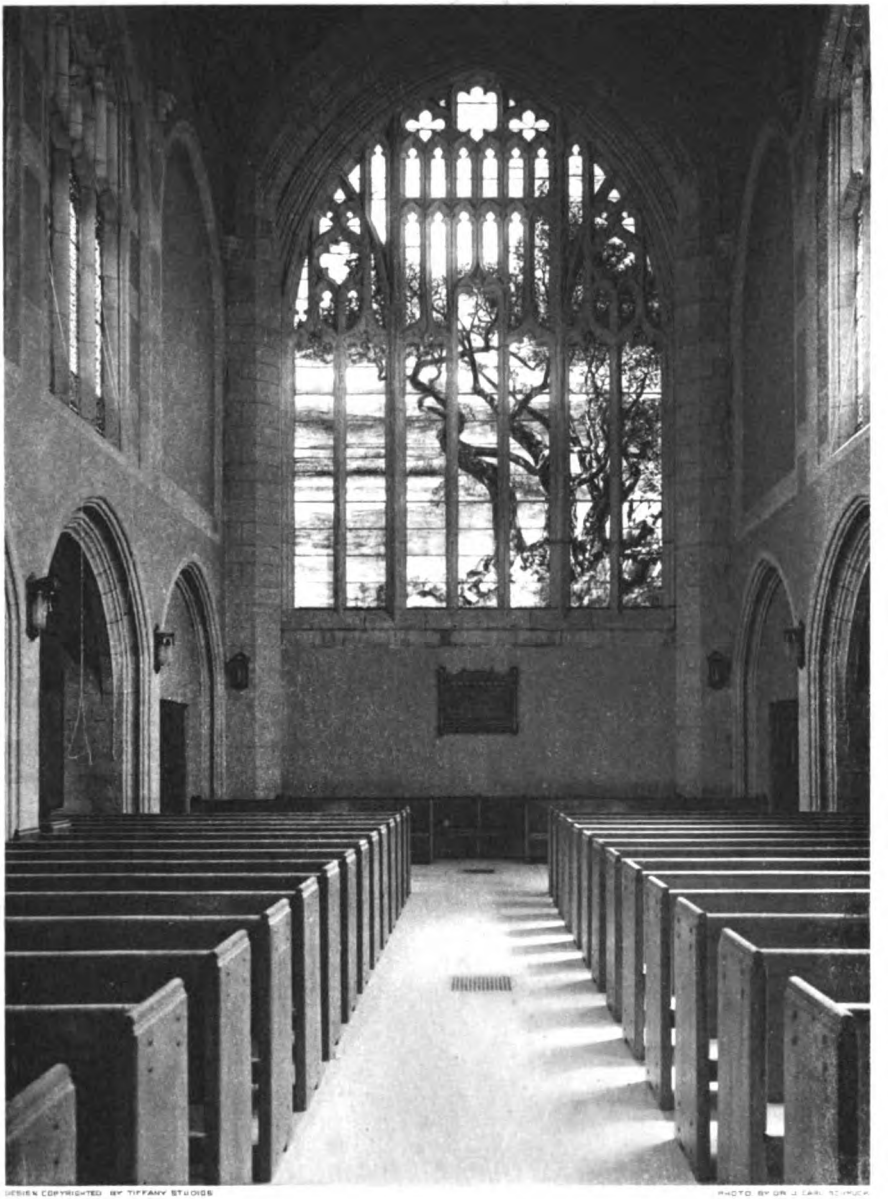
THE RUSSELL SAGE MEMORIAL WINDOW

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...SS. HAVE PRONOUNCED
...ITECTS WHO RESORT
... GLASS FOR CHURCH
... WINDOWS.

The Landscape Window, reproduced on the opposite page, was executed in Tiffany Favrile Glass and placed for Mrs. Russell Sage in the Russell Sage Memorial Church Building of the First Presbyterian Church, Far Rockaway, N. Y.

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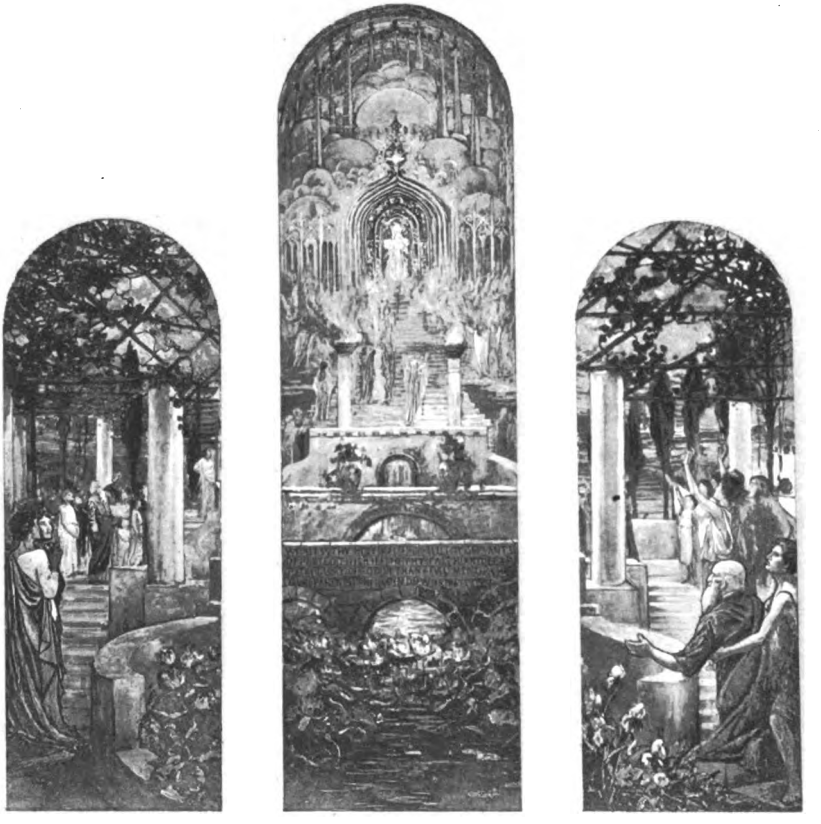


THE RUSSELL SAGE MEMORIAL WINDOW

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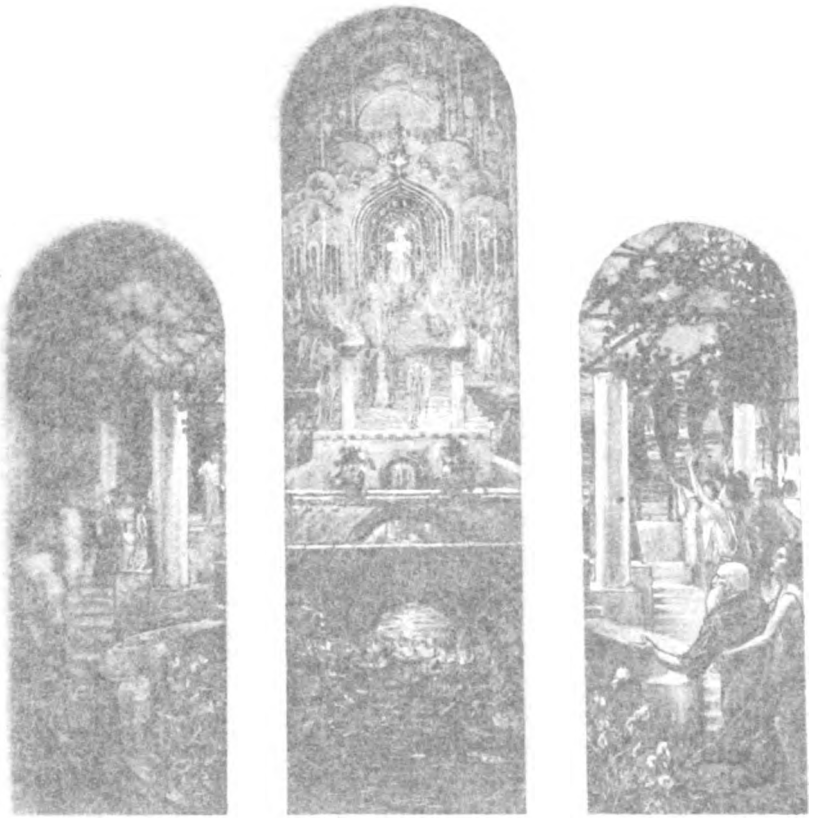
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"THE RIVER OF THE WATER OF LIFE"

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... Memorial Window, "The River of the ... Life," illustrated on the opposite page, ... of Tiffany Favrile Glass and placed in ... Church, Paterson, N. J.

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THE RIVER OF THE WATER OF LIFE

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The Marsh Memorial Window, "The River of the Water of Life," illustrated on the opposite page, was made of Tiffany Favrile Glass and placed in St. Paul's Church, Paterson, N. J.

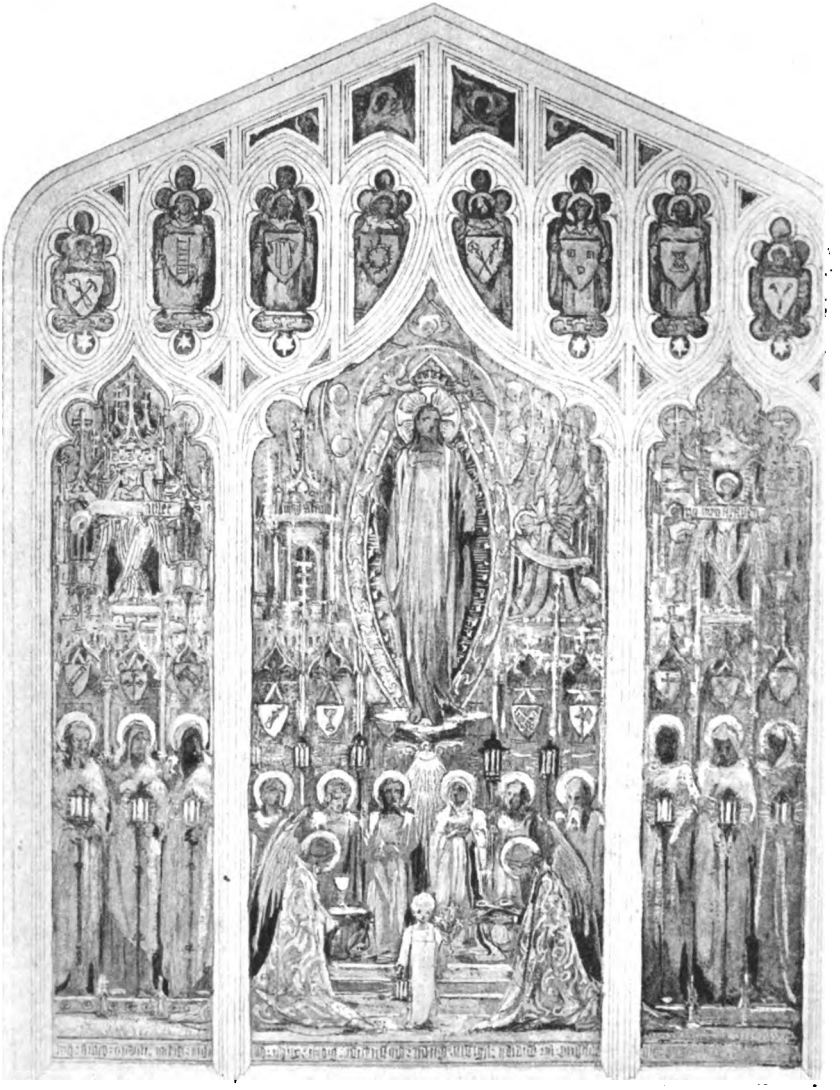
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KING SOLOMON WINDOW

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The King Solomon Window, illustrated on the opposite page, was executed in Tiffany Favrile Glass for Kane Lodge No. 454 and placed in the Masonic Chapel at Utica, N. Y.

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[illegible] WINDOW

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The King Solomon Window, illustrated on the opposite page, was executed in Tiffany Favrile Glass for Kane Lodge No. 454 and placed in the Masonic Chapel at Utica, N. Y.

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The Figure Window, "Gutenberg taking the first impression from a movable type press," illustrated on the opposite page, was designed as a memorial to the Hon. Charles H. Tyler, executed in Tiffany Favrile Glass and placed in the Public Library at Winchester, Mass.

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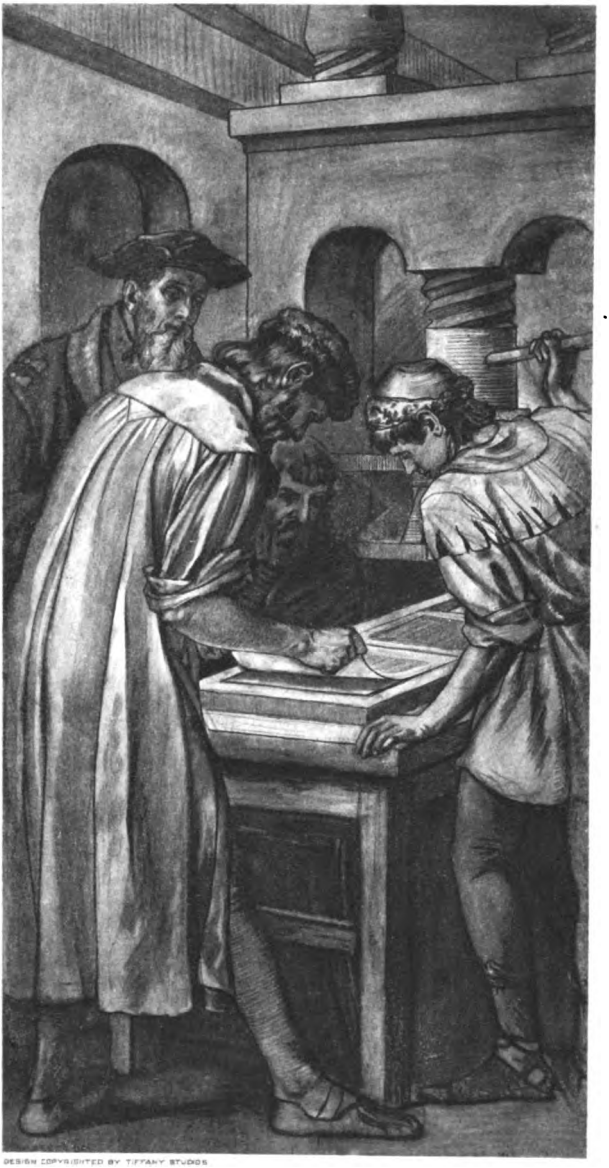


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The Figure Window, "Gutenberg taking the first impression from a movable type press," illustrated on the opposite page, was designed as a memorial to the Hon. Charles H. Tyler, executed in Tiffany Favrile Glass and placed in the Public Library at Manchester, Mass.

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SUGGESTION FOR A MEMORIAL TABLET

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TIFFANY DOMESTIC WINDOWS

THERE IS A CONSTANTLY INCREASING DEMAND FOR COLORED GLASS WINDOWS FOR BOTH CITY AND COUNTRY RESIDENCES, BUT OF AN ENTIRELY DIFFERENT CHARACTER FROM THE SO-CALLED "STAINED GLASS" WINDOWS, WHICH HAVE BEEN IN VOGUE.

ARCHITECTS AND OTHER CONNOISSEURS OF ART HAVE COME TO THE REALIZATION THAT IT IS QUITE AS POSSIBLE TO PRODUCE A MASTERPIECE IN GLASS AS IT IS UPON CANVAS, WHEN THE COMMISSION IS PLACED IN THE HANDS OF A COMPETENT ARTIST, WHO THOROUGHLY UNDERSTANDS NOT ONLY THE USE OF MATERIALS BUT ALSO THEIR LIMITATIONS.

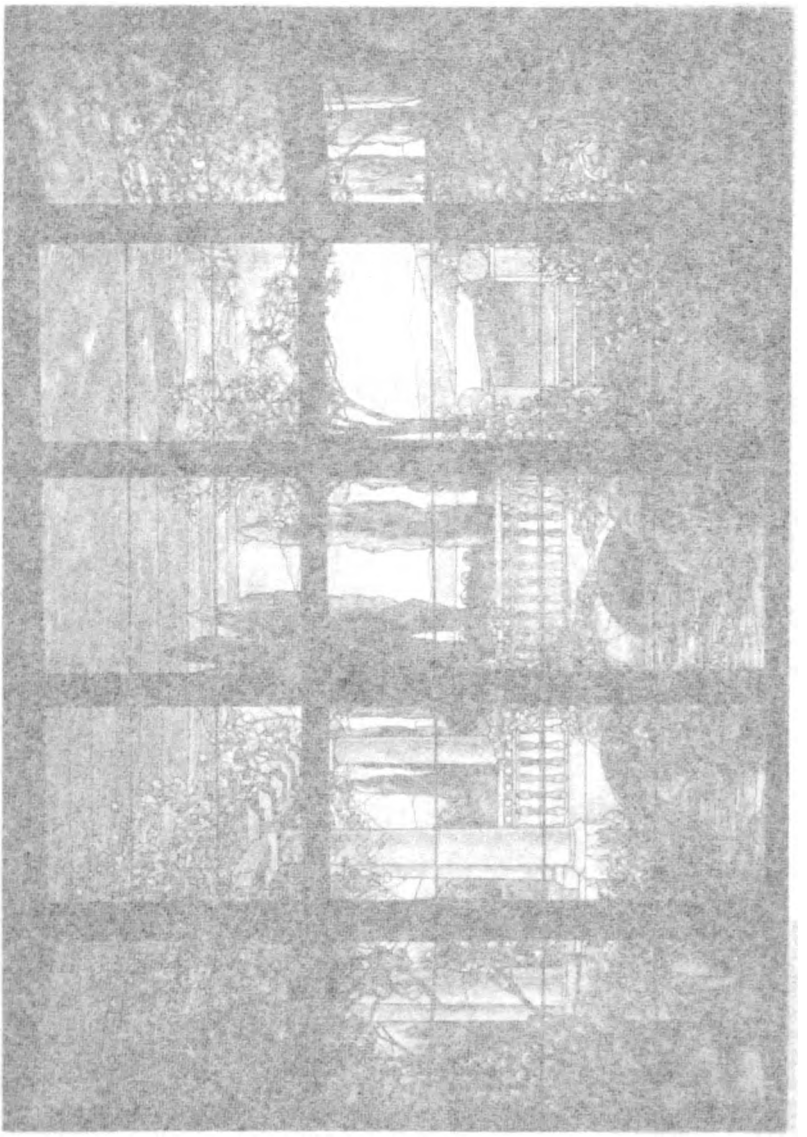
TIFFANY FAVRILE GLASS WINDOWS MAY BE FOUND IN THE HOMES OF MANY OF THE BEST KNOWN ART COLLECTORS IN THIS COUNTRY, AND ARE DESIGNED AND MADE UNDER THE PERSONAL SUPERVISION OF MR. LOUIS C. TIFFANY, THE ART DIRECTOR OF THESE STUDIOS.

The sketch reproduced on the opposite page is a suggestion for a Tiffany Favrile Glass Mosaic memorial tablet, framed in selected carved marble, or bronze.

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The Landscape Window, reproduced on the opposite page, was executed in Tiffany Favrile Glass and installed in the residence of Mr. R. B. Mellon, Pittsburgh, Pa

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A DOMESTIC LANDSCAPE WINDOW

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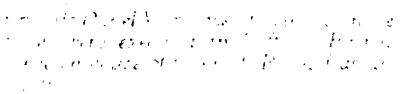
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DOMESTIC PANEL WINDOWS

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The two Domestic Panel Windows, illustrated on the opposite page, were executed in Tiffany Favrile Glass for the town house of Capt. J. R. De Lamar. New York City.

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TIFFANY MOSAICS

GLASS MOSAIC WAS FIRST USED FOR FLOORS. AS A MEDIUM FOR MURAL SURFACE DECORATION IT HAD ITS GROWTH AND DECAY FROM THE TIME OF CONSTANTINE TO THE EARLY PART OF THE FOURTEENTH CENTURY, A. D. IT WAS REVIVED AT VENICE IN 1838 AND HAS SINCE CONTINUED TO REGAIN ITS FORMER POSITION IN THE ART OF EUROPE. AS FAR BACK AS 1879 MR. TIFFANY EMPLOYED IT IN THE DECORATION OF THE UNION LEAGUE CLUB OF NEW YORK. MR. TIFFANY HAS BEEN AN ARDENT ADVOCATE OF ITS USE, ON ACCOUNT OF ITS COLOR-DECORATIVE POSSIBILITIES, ITS EFFECTUAL RESISTANCE OF THE CORROSION OF NATURAL AND ARTIFICIAL DECAY, AND ITS RETENTION OF ITS PRISTINE BEAUTY, IT BEING "NON-ABSORBENT, FIREPROOF AND PRACTICALLY INDESTRUCTIBLE, EXCEPT BY DIRECT VIOLENCE."

SINCE ITS DISCOVERY, TIFFANY FAVRILE GLASS HAS BEEN THE BEAUTIFYING MATERIAL OF ALL TIFFANY MOSAICS, FOR ITS MULTIFARIOUS COLORS RENDER EASY THE WORK OF THE SKILLED MOSAICIST, WHO SELECTS AND PLACES THE TESSERÆ AND SECTILIÆ IN THE INTERPRETATION OF DESIGNS, WHATEVER THEIR COMPLEXITY OF FORMS OR COLOR COMBINATIONS.

The illustration opposite is a reproduction of a Tiffany Favrile Glass Mosaic Panel recently placed in the chancel of the Unitarian Church at New Bedford, Mass.

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A TIFFANY FAVRILE GLASS MOSAIC PANEL

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TIFFANY MOSAICS

[illegible] WAS FIRST USED FOR FLOORS. [illegible] FOR MURAL SURFACE DECO- [illegible] D ITS GROWTH AND DECAY [illegible] CONSTANTINE TO THE EARLY [illegible] FENTH CENTURY, A. D. IT [illegible] NICE IN 1838 AND HAS SINCE [illegible] AIN ITS FORMER POSITION [illegible] ROPE. AS FAR BACK AS 1879 [illegible] OYED IT IN THE DECORATION [illegible] UE CLUB OF NEW YORK. MR. [illegible] N AN ARDENT ADVOCATE OF [illegible] NT OF ITS COLOR-DECORATIVE [illegible] S EFFECTUAL RESISTANCE OF [illegible] N OF NATURAL AND ARTIFICIAL [illegible] TS RETENTION OF ITS PRISTINE [illegible] ING "NON-ABSORBENT, FIREPROOF [illegible] ALLY INDESTRUCTIBLE, EXCEPT [illegible] VIOLENCE."

[illegible] DISCOVERY, TIFFANY FAVRILE GLASS [illegible] THE BEAUTIFYING MATERIAL OF ALL [illegible] MOSAICS, FOR ITS MULTIFARIOUS COL- [illegible] NDER EASY THE WORK OF THE SKILLED [illegible] IST, WHO SELECTS AND PLACES THE [illegible] AND SECTILIÆ IN THE INTERPRETA- [illegible] N OF DESIGNS, WHATEVER THEIR COMPLEX- [illegible] OF FORMS OR COLOR COMBINATIONS.

The illustration opposite is a reproduction of a Tiffany Favrile Glass Mosaic Panel recently placed in the chancel of the Unitarian Church at New Bedford, Mass.

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A TIFFANY FAVRILE GLASS MOSAIC PANEL

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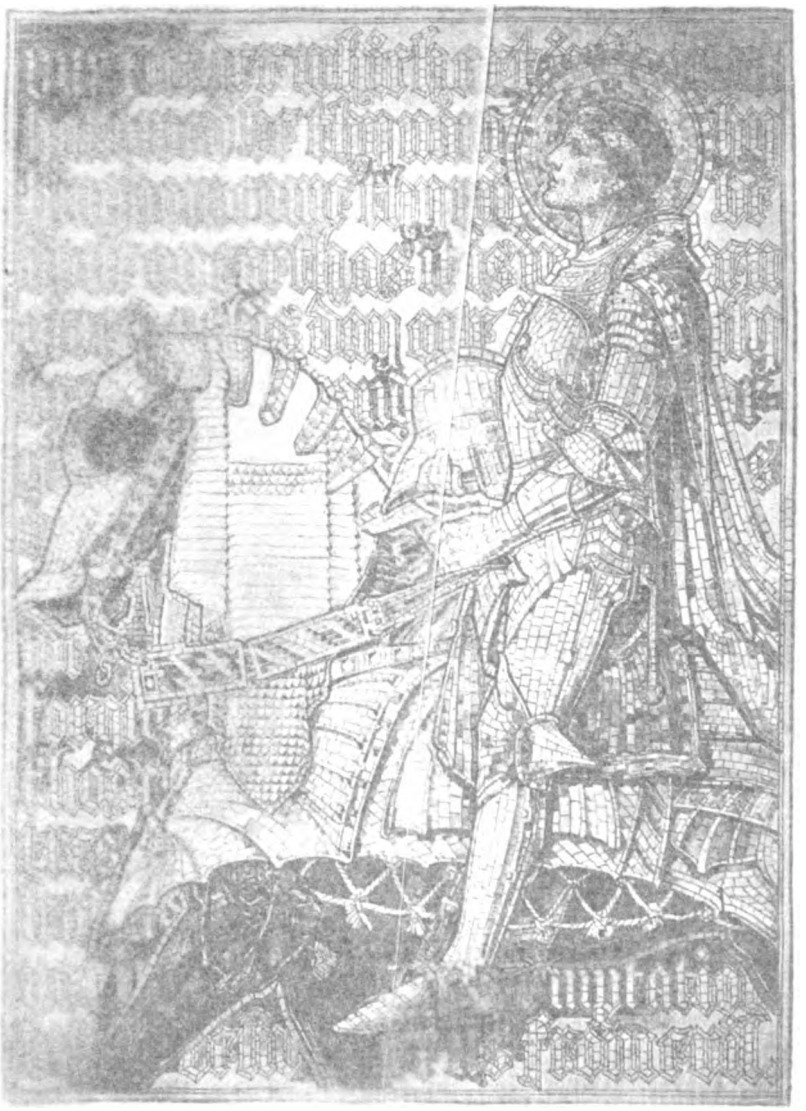
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AS PERMANENT ARCHITECTURAL SURFACE
ORATION FOR MONUMENTAL PUBLIC BUILD
AND ECCLESIASTICAL EDIFICES. TIFFANY
RILE GLASS MOSAICS ARE IN GREAT
THEY ARE EQUALLY ADAPTABLE IN CON
TION WITH THE NUMEROUS MARBLES
OTHER LASTING MATERIALS FOR THE
OF FONTS, ALTARS, REREDOS AND PULPITS
CHURCHES, FOR MEMORIAL TABLETS
MURAL DECORATIONS OF BANKS, CLUB
HOMES, AND FOR BOTH THE EXTERIOR
INTERIOR ORNAMENTATION OF MORTUARY
CHAPELS AND MAUSOLEUMS.

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AS PERMANENT ARCHITECTURAL SURFACE DECORATION FOR MONUMENTAL PUBLIC BUILDINGS AND ECCLESIASTICAL EDIFICES, TIFFANY FAVRILE GLASS MOSAICS ARE IN GREAT FAVOR. THEY ARE EQUALLY ADAPTABLE IN CONJUNCTION WITH THE NUMEROUS MARBLES AND OTHER LASTING MATERIALS FOR THE MAKING OF FONTS, ALTARS, REREDOS AND PULPITS OF CHURCHES, FOR MEMORIAL TABLETS, FOR THE MURAL DECORATIONS OF BANKS, CLUBS AND HOMES, AND FOR BOTH THE EXTERIOR AND INTERIOR ORNAMENTATION OF MORTUARY CHAPELS AND MAUSOLEUMS.

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The Altar, reproduced on the opposite page, was executed in Sienna Marble and Tiffany Favrile Glass Mosaics and placed in St. Michael's Protestant Episcopal Church, New York City.

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A TIFFANY PULPIT

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The Altar, reproduced on the opposite page, was executed in Sienna Marble and Tiffany Favrile Glass Mosaics and placed in St Michael's Protestant Episcopal Church, New York City.

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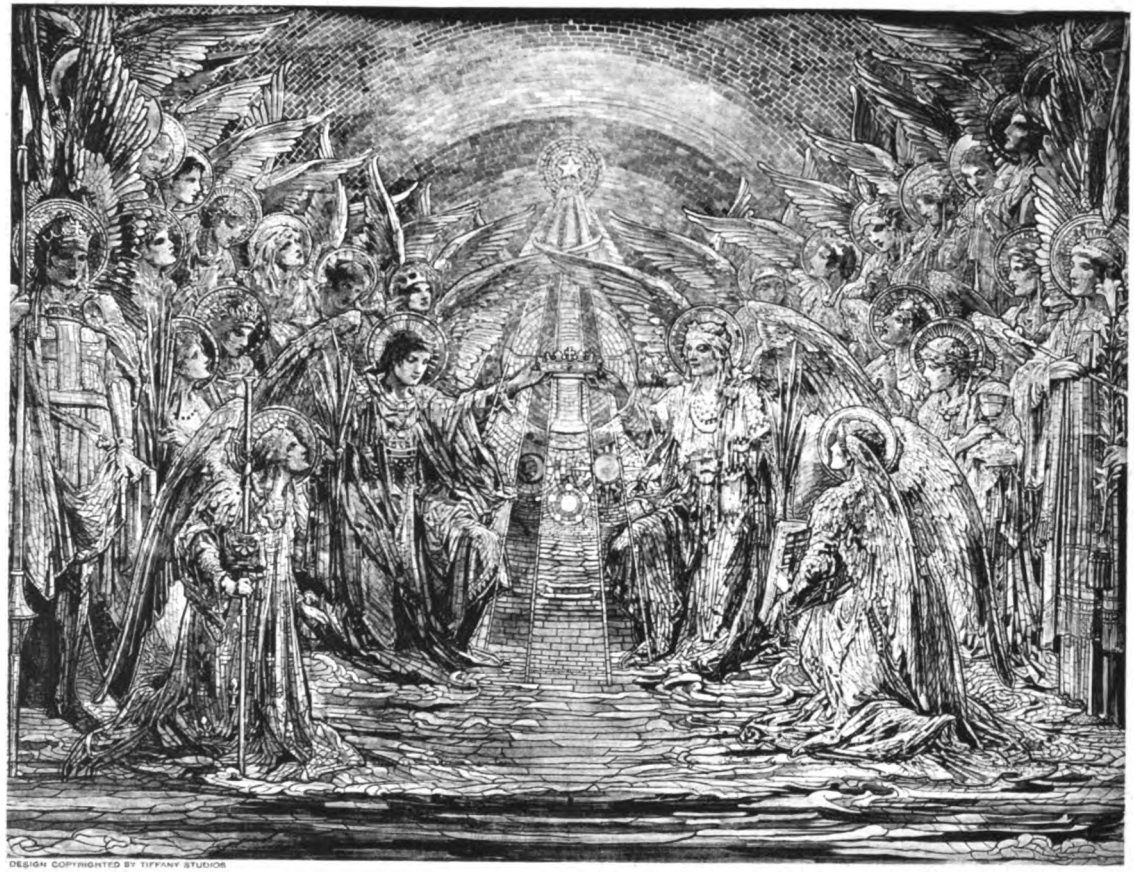


A TIFFANY PULPIT

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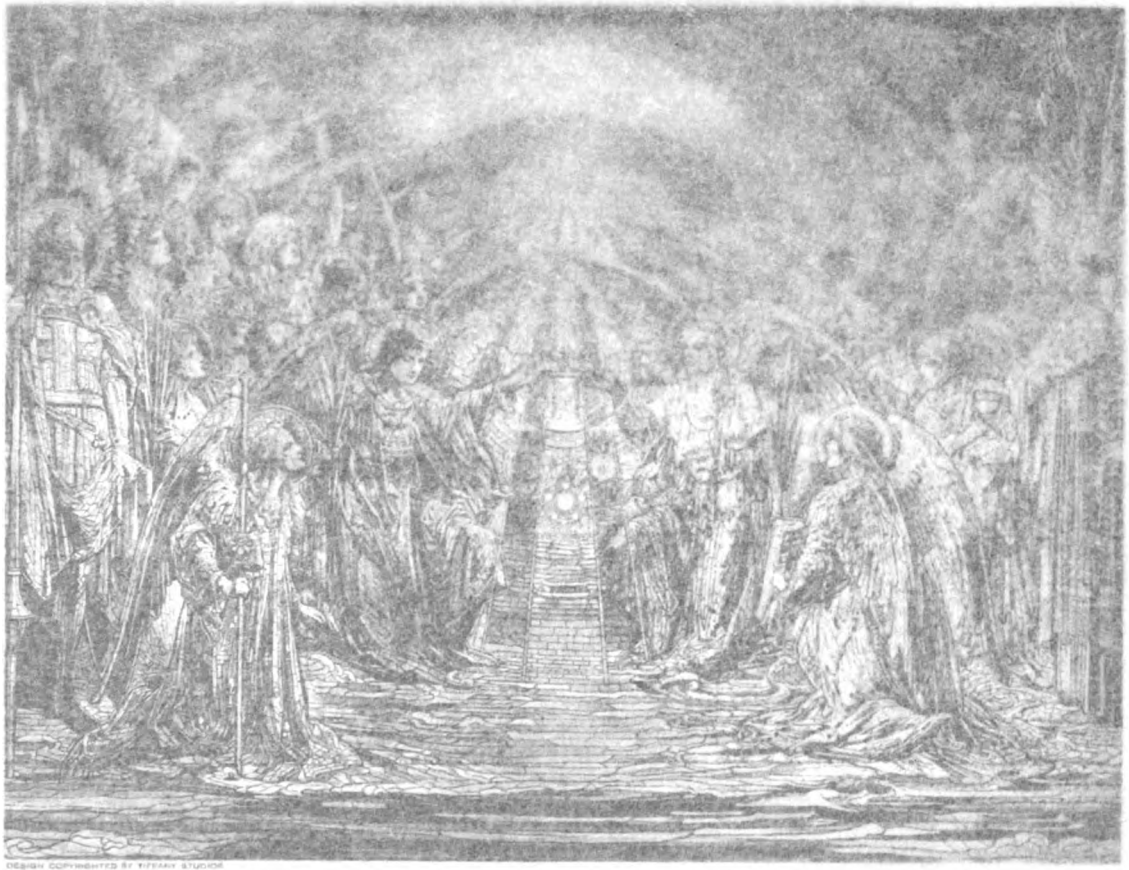


A TIFFANY MOSAIC REREDOS

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d on the opposite page is a Tiffany Glass Mosaic Reredos, erected in the hapel of St Michael's and All Angels ew York City.

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A TIFFANY MOSAIC REREDOS

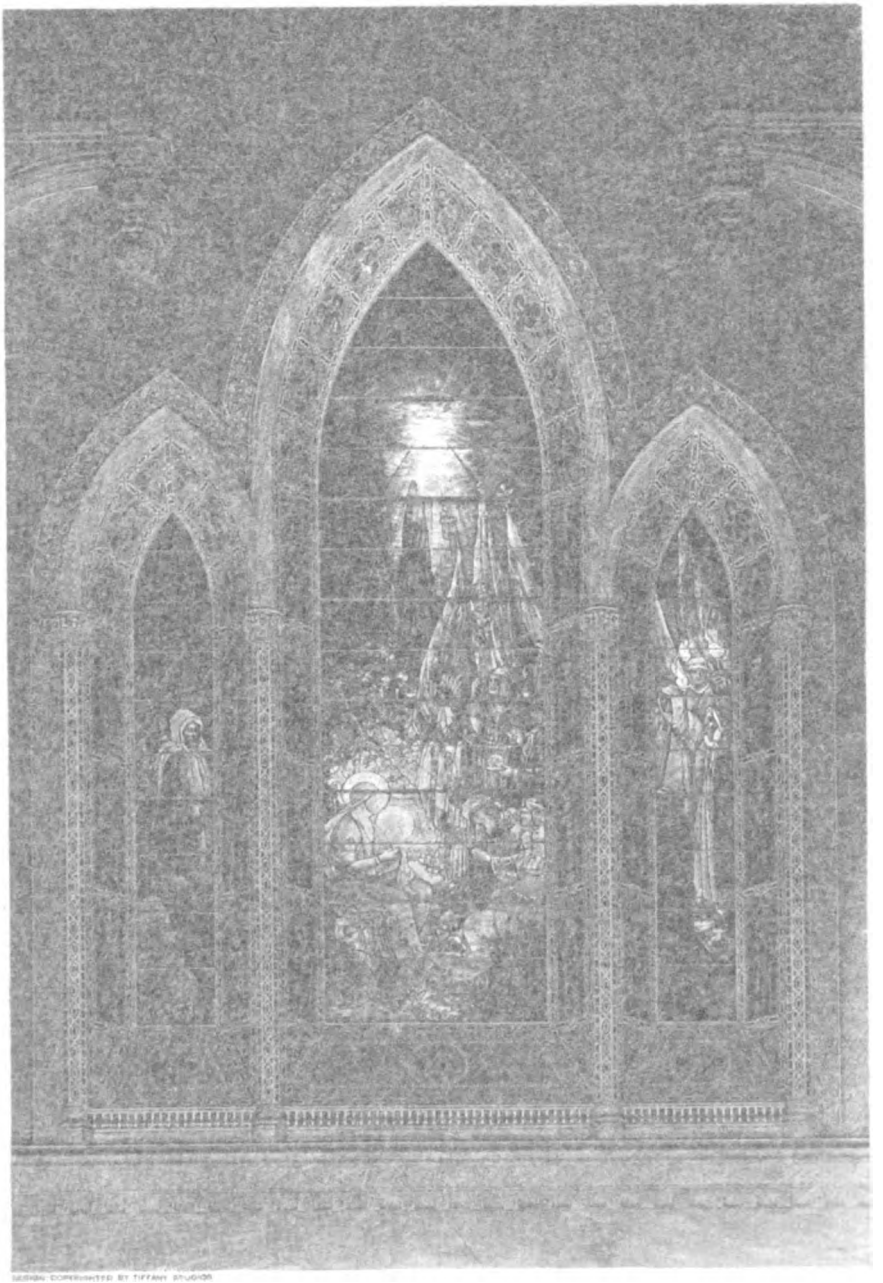
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Illustrated on the opposite page is a Tiffany Favrile Glass Mosaic Reredos, erected in the Angels' Chapel of St. Michael's and All Angels Church, New York City.

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The chancel window reproduced on the opposite page and entitled "Adoration of the Magi," was designed by Louis C. Tiffany, made of Tiffany Favrile Glass, set in splays of Tiffany Favrile Glass Mosaic, and erected in Christ Church, Brooklyn, N. Y., as a part of the Orr Memorial.

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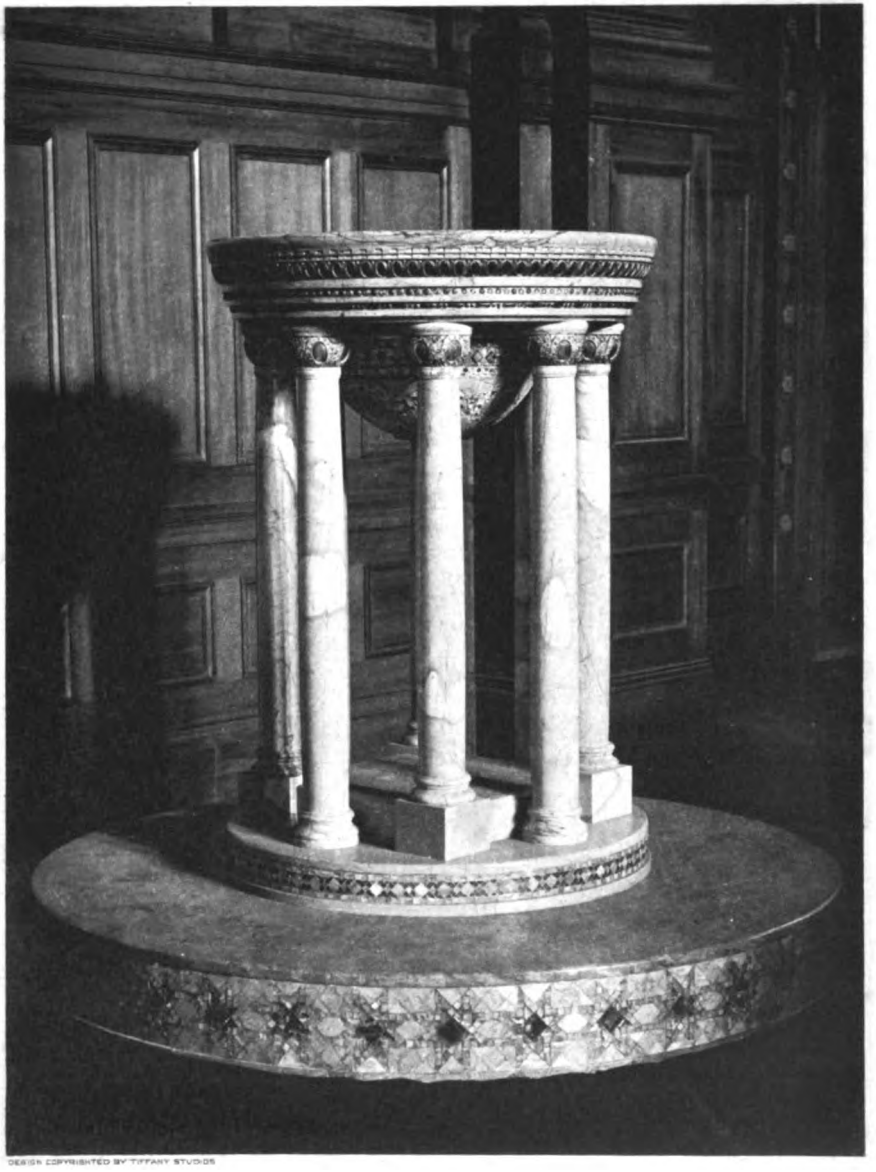
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A TIFFANY CHANCEL WINDOW

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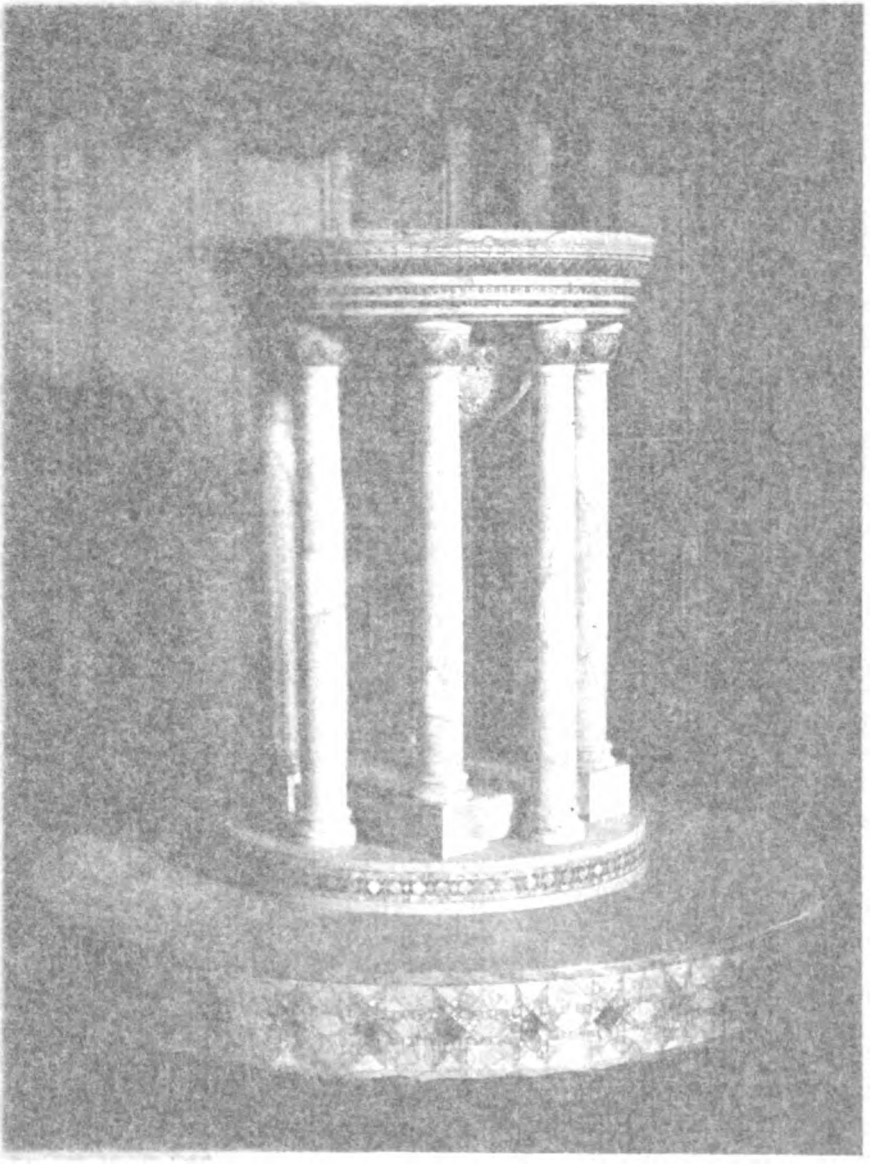
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MARBLE AND FAVRILE GLASS MOSAIC BAPTISMAL FONT

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e Baptismal Font reproduced on the opposite
made of Sienna Marble and Tiffany Favrile
ass Mosaics, was executed for the Madison Ave-
e Reformed Church, Albany, N.Y.

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GLASS MOSAIC BAPTISMAL FONT

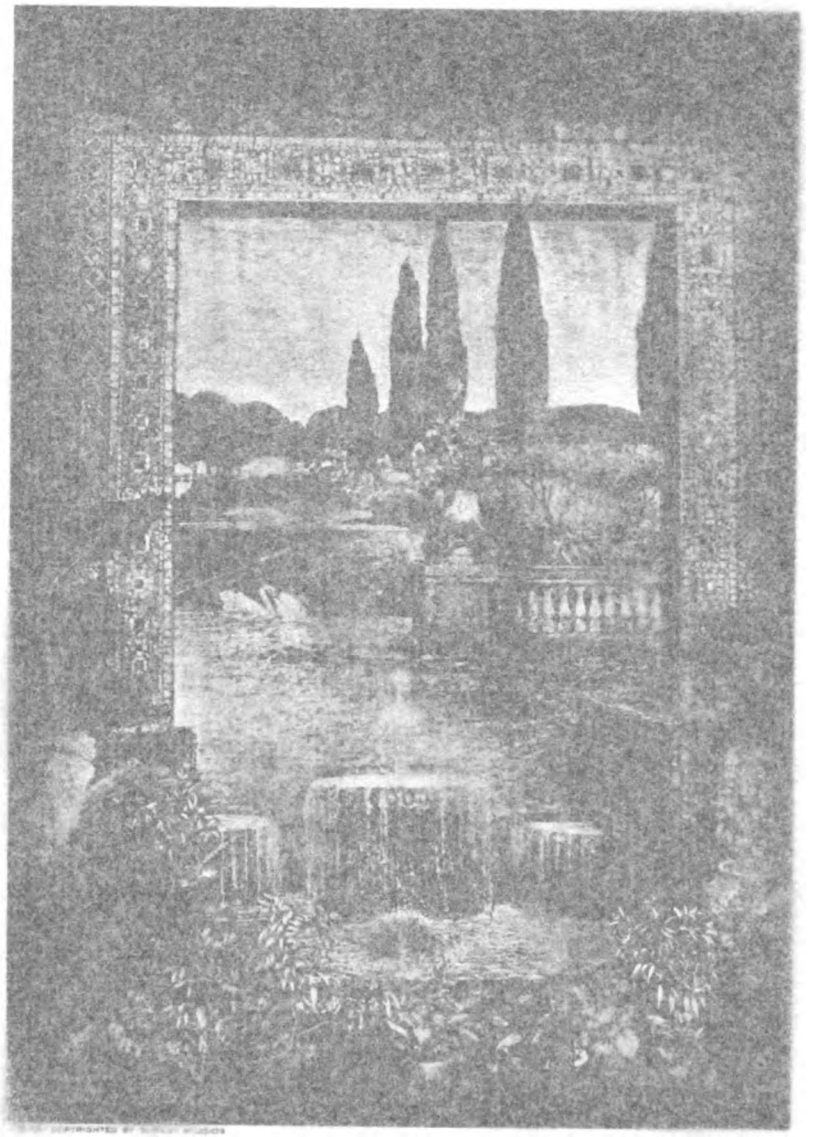
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The Baptismal Font reproduced on the opposite page, made of Sienna Marble and Tiffany Favrile Glass Mosaics, was executed for the Madison Avenue Reformed Church, Albany, N.Y.

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The Wall Fountain illustrated on the opposite page was designed by Louis C. Tiffany and constructed of Tiffany Favrile Glass Mosaic. It is now on exhibition.

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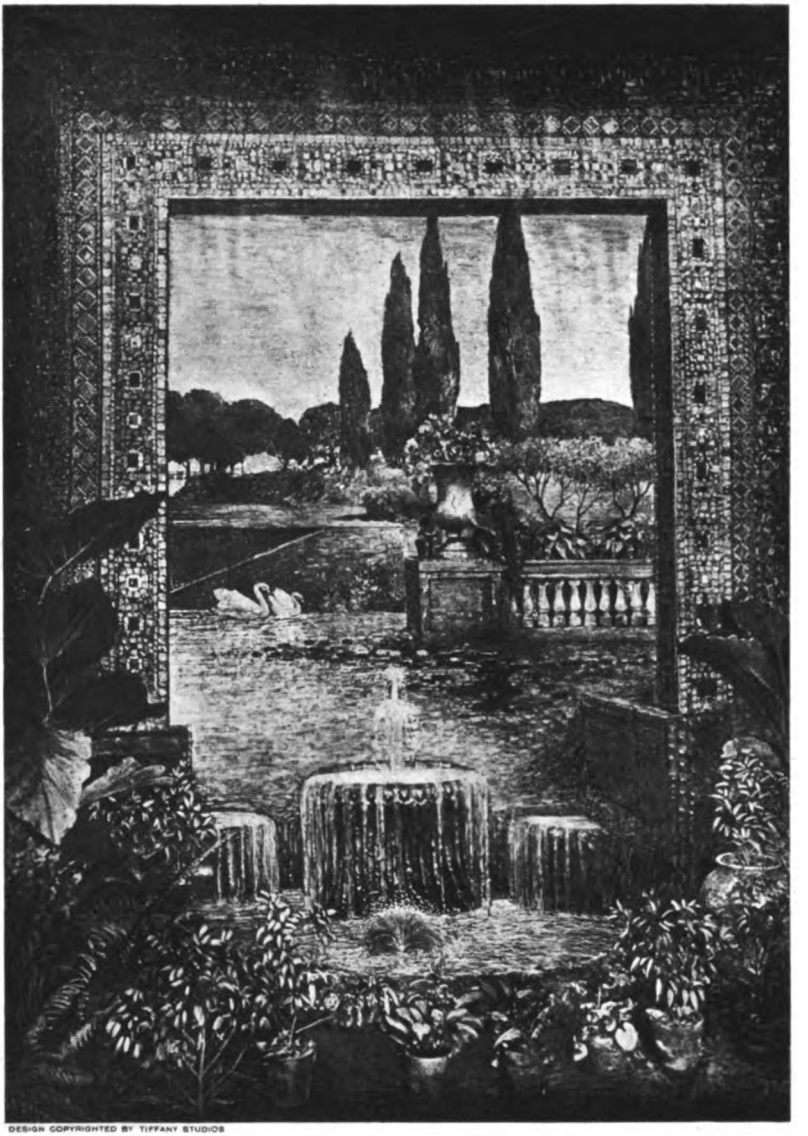


A TIFFANY WALL FOUNTAIN

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The Wall Fountain illustrated on the opposite page was designed by Louis C. Tiffany and constructed of Tiffany Favrile Glass Mosaic. It is now on exhibition.

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A TIFFANY WALL FOUNTAIN

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Illustrations on the ...
...up of three mosaics ...
... First Methodist ...
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The illustrations on the opposite page represent a group of three mosaics now being constructed in the First Methodist Church, Los Angeles, California.

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SECTION OF MODEL ROOM

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OUTDOOR [illegible]

The illustration on the opposite page shows a section of the Model Room of Tiffany Outdoor Memorials.

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SECTION OF MODEL ROOM

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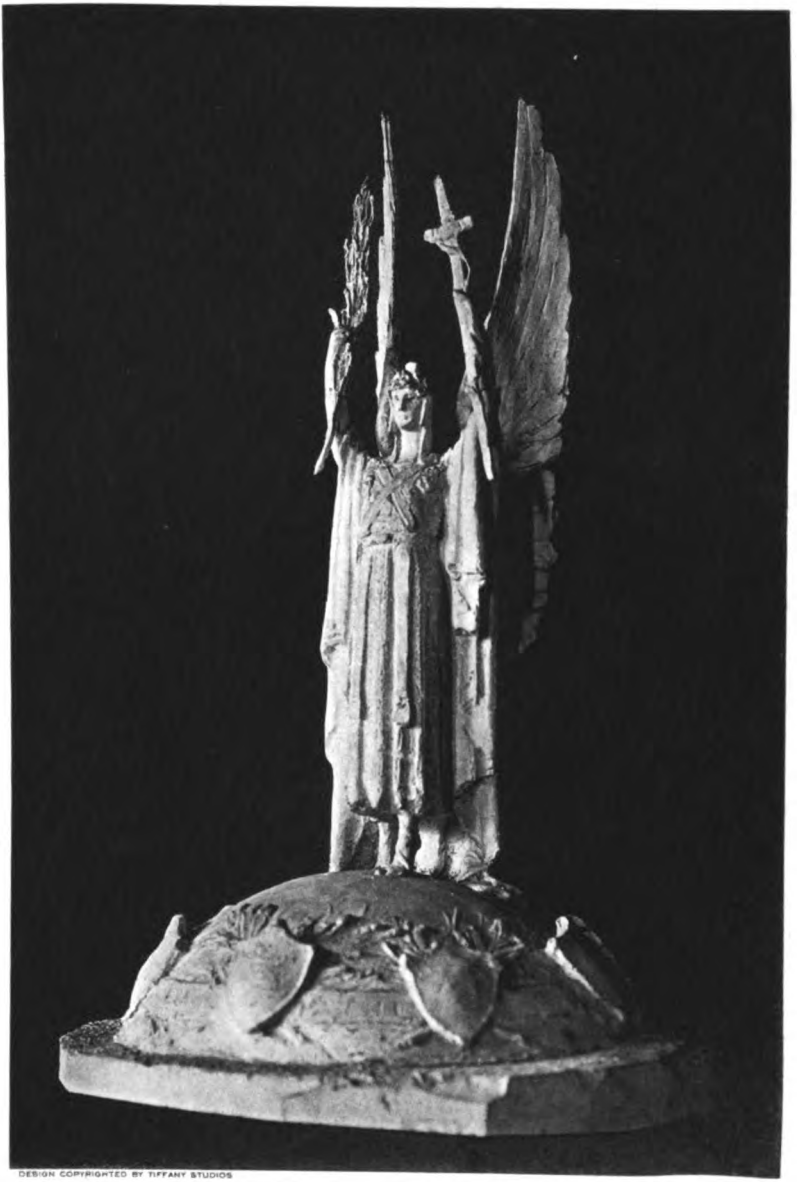
OUTDOOR MEMORIALS

The illustration on the opposite page shows a section of the Model Room of Tiffany Outdoor Memorials.

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The illustration shown on the opposite page is from a reproduction of a model for a World War Memorial.

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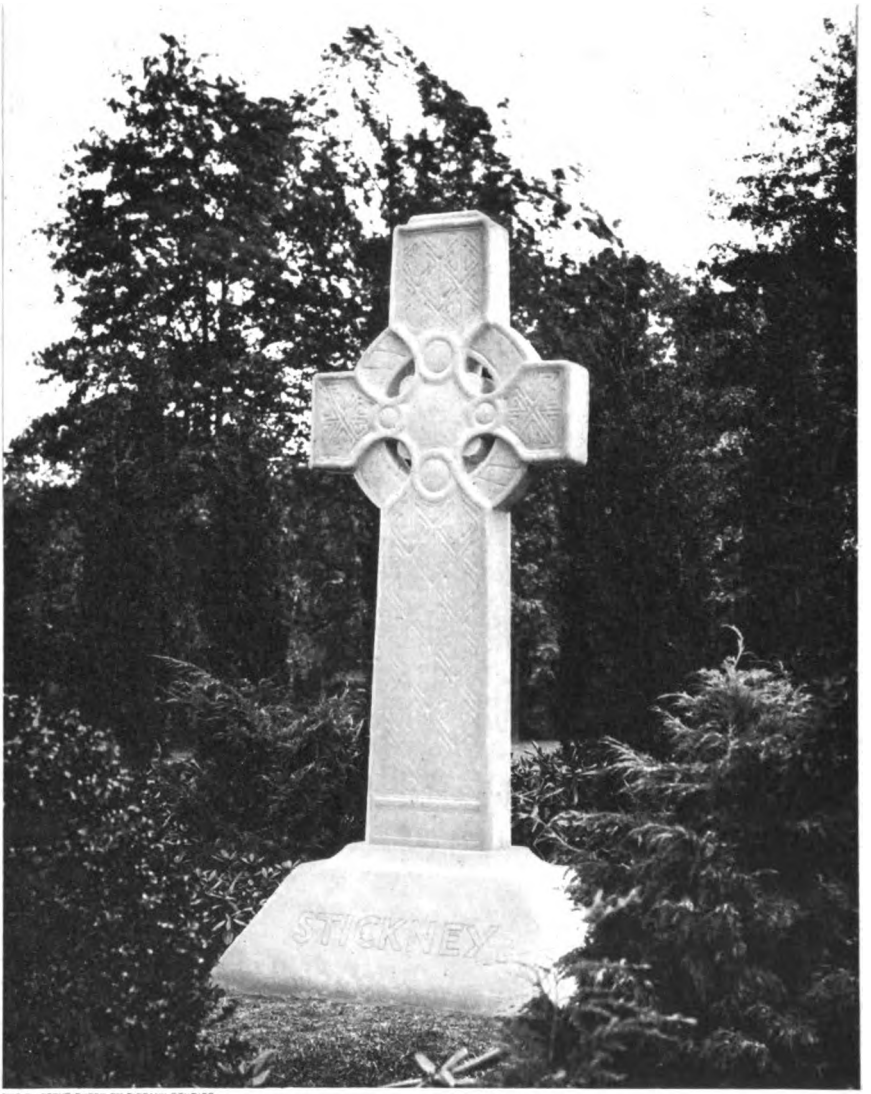


"ANGEL OF VICTORY"

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A REPRODUCTION OF SAINT COLUMBKILLE'S CROSS

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The illustration on the opposite page is from a reproduction of St. Columbkille's Cross, Kells, Ireland, erected in Woodlawn Cemetery, New York City, 1912.

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TIFFANY MONUMENTS*

GOD'S ACRE†

"THIS IS THE FIELD AND ACRE OF OUR GOD:
THIS IS THE PLACE WHERE HUMAN HARVESTS GROW."

THE CUSTOM OF ERECTING MEMORIALS TO THE DEAD IS AS OLD AS LOVE AND SORROW. THE SADDEST THING IN THE WORLD IS AN UNMARKED GRAVE, WHICH SEEMS TO SAY, "TIME HATH A WALLET AT HIS BACK WHEREIN HE PUTS ALMS FOR OBLIVION." THE HEART THAT EVER TRULY LOVED CANNOT FORGET. AND OF ALL TRIBUTES PAID BY MEMORY TO AFFECTION THERE IS NONE MORE NATURAL OR TIME-HONORED THAN THE FIT ADORNMENT OF THE RESTING PLACES OF OUR BELOVED. THIS IS THE LEAST THAT SORROWING HEARTS CAN DO.

THE OLDEST FORM OF MORTUARY MEMORIAL IS THE EARTHEN MOUND, AS IN THEBES AND MEMPHIS. IT DEVELOPS INTO VARIOUS FORMS, SUCH AS DOLMEN AND CROMLECH, UNTIL IT REACHES ITS CONSUMMATION IN THE PYRAMIDS, THOSE "DATELESS TOMBS, WHERE PHARAOHS FIND THEIR LONG REPOSE."

THE HEADSTONE IS, PERHAPS, THE MOST UNIVERSAL OF MONUMENTS. IT IS ASSOCIATED MOST INTIMATELY WITH GREECE; AND APPROPRIATELY SO, SINCE, DESPITE ITS

*THE WORD "MONUMENTS" IN THIS CHAPTER IS USED IN A BROAD SENSE TO DESIGNATE ALL FORMS OF CEMETERY MEMORIALS.

†THIS BRIEF ESSAY ON "GOD'S ACRE" IS REPRINTED HERE BECAUSE OF ITS INTRINSIC LITERARY CHARM AND BECAUSE THE TIFFANY STUDIOS CAN CLAIM JUSTLY THE MAJOR PORTION OF THE PRAISE EXPRESSED FOR THE ARTISTIC IMPROVEMENT OF AMERICAN CEMETERIES.

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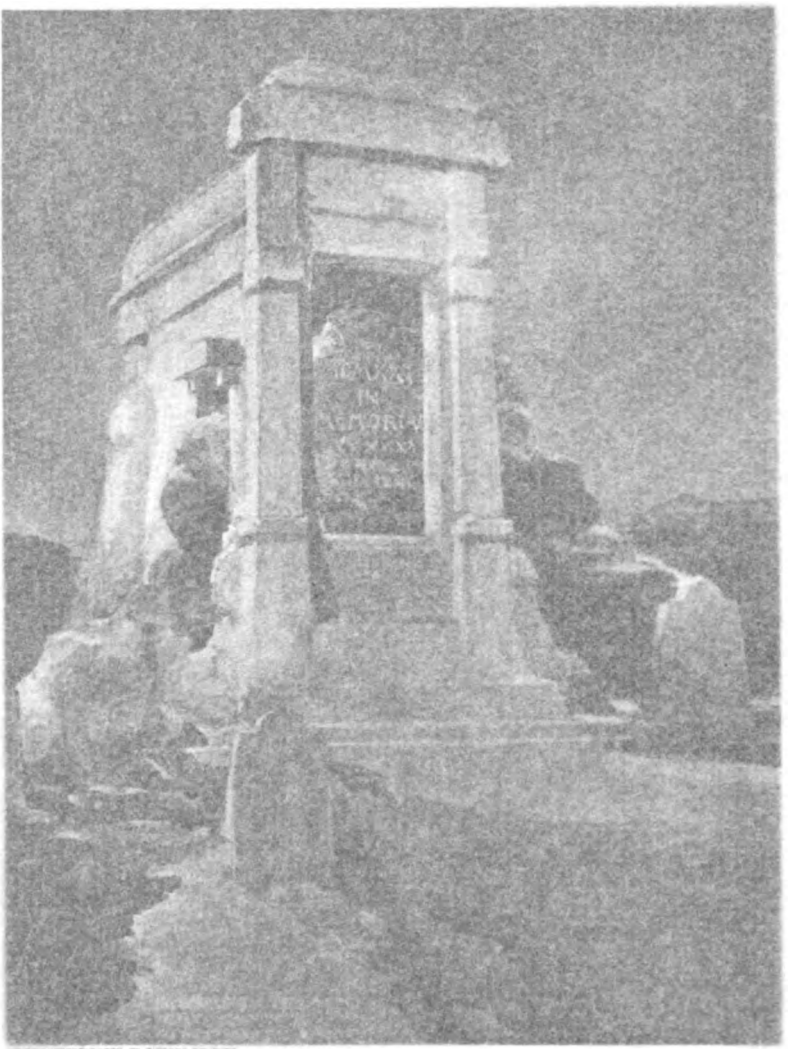
MODEST SIMPLICITY. IT IS CAPABLE OF INDEFINITE VARIETY OF FORM AND ADORNMENT. IT MAY BE A MERE PLACARD OR DOORPLATE OF THE SEPULCHRE; OR A QUAINT SYMBOL OF A QUAINT THEOLOGY, LIKE THE SCALLOPED GRAVESTONES OF THE PURITANS WITH THEIR OPEN-EYED, WIDE-WINGED CHERUBIM; OR A BRAVE, BROADLY-FOUNDED AND BEAUTIFULLY ELOQUENT TRIBUTE TO THE ETERNAL VERITIES. THIS WAS IN THE MIND OF EDMUND BURKE, PERHAPS, WHEN HE WROTE, "I WOULD RATHER SLEEP IN THE SOUTHERN CORNER OF A LITTLE COUNTRY CHURCHYARD THAN IN THE TOMBS OF THE CAPULETS."

THE SEPULCHRAL SLAB IS LITTLE CALLED FOR IN THESE DAYS. THIS IS TO BE REGRETTED, INASMUCH AS ITS POSSIBILITIES OF BEAUTY ARE VERY GREAT. OUR FOREFATHERS USED IT. PARTICULARLY WITH RECUMBENT FIGURES, OR WHERE LONG INSCRIPTIONS WERE DESIRED. IN ANCIENT GRAVEYARDS IT COMPELS ATTENTION BY ITS SINGULAR APPROPRIATENESS, SEEMING TO SAY: "BEHOLD THE NARROW BED, WHEREIN I LAY ME DOWN TO PLEASANT DREAMS, AWAITING THE RESURRECTION AND THE ENDLESS DAY!"

THE SHAFT, OR MONOLITH, IS PECULIARLY SUGGESTIVE, POINTING, LIKE AN INDEX FINGER, TO THE LIFE BEYOND. IT IS RECORDED THAT WHEN THE BELOVED RACHEL DIED, ON THE JOURNEY TO EPHRATH, HER HUSBAND, JACOB, "SET A PILLAR UPON HER GRAVE, WHICH IS RACHEL'S PILLAR UNTO THIS DAY." (ONE ADVANTAGE OF THIS KIND OF MEMORIAL IS ITS ASSURED DURABILITY.) THE OBELISKS OF EGYPT HAVE FOR CENTURIES SURVIVED THE NAMES OF THOSE WHOSE GLORIOUS DEEDS WERE INSCRIBED UPON THEM.

The sketch reproduced on the opposite page is a Tiffany suggestion for a memorial of heroic size.

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SUGGESTION FOR A TIFFANY OUTDOOR MEMORIAL

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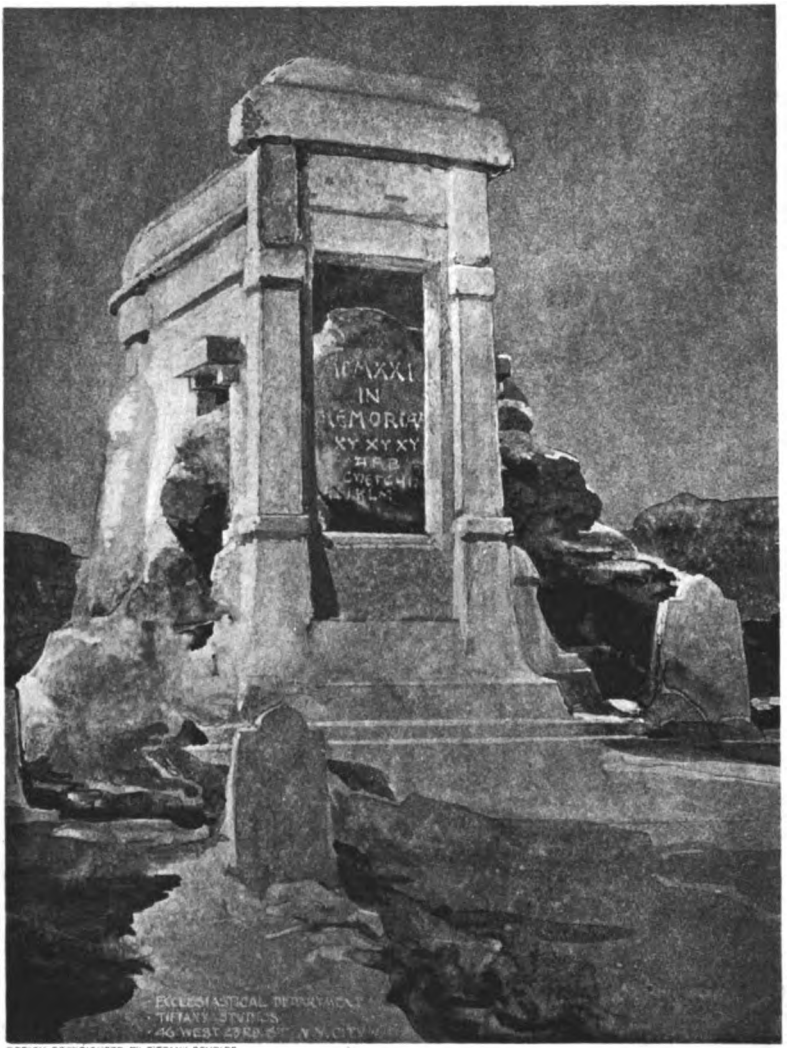
...Y IT IS CAPABLE OF INDEFINITE ... AND ADORNMENT. IT MAY BE A ...ORPLATE OF THE SEPULCHRE; OR ... A QUAINT THEOLOGY, LIKE THE ...ES OF THE PURITANS WITH THEIR ...ED CHERUBIM; OR A BRAVE, ... BEAUTIFULLY ELOQUENT TRIB- ...ITIES. THIS WAS IN THE MIND ... PERHAPS, WHEN HE WROTE, "I ... IN THE SOUTHERN CORNER OF ...RCHYARD THAN IN THE TOMBS ...

...AS IS LITTLE CALLED FOR IN THESE ... BE REGRETTED, INASMUCH AS ITS ... AUTY ARE VERY GREAT. OUR FORE- ... PARTICULARLY WITH RECUMBENT ... LONG INSCRIPTIONS WERE DESIRED. ...AVEYARDS IT COMPELS ATTENTION BY ... APPROPRIATENESS, SEEMING TO SAY: "BE- ...W BED, WHEREIN I LAY ME DOWN TO ... ARMS, AWAITING THE RESURRECTION AND ... DAY."

...OR MONOLITH, IS PECULIARLY SUGGESTIVE, ...KE AN INDEX FINGER, TO THE LIFE BEYOND. ...RDED THAT WHEN THE BELOVED RACHEL ... THE JOURNEY TO EPHRATH, HER HUSBAND, ... A PILLAR UPON HER GRAVE, WHICH IS ...S PILLAR UNTO THIS DAY." (ONE ADVANTAGE ...IND OF MEMORIAL IS ITS ASSURED DURABILITY.) ...OBELISKS OF EGYPT HAVE FOR CENTURIES SURVIVED ... NAMES OF THOSE WHOSE GLORIOUS DEEDS WERE ...RIBED UPON THEM.

The sketch reproduced on the opposite page is a Tiffany suggestion for a memorial of heroic size

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SUGGESTION FOR A TIFFANY OUTDOOR MEMORIAL

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FAR MORE MASSIVE AND ELABORATE IS THE MAUSOLEUM, A NAME DERIVED FROM THE MAGNIFICENT TOMB ERECTED BY ARTEMISIA TO THE MEMORY OF HER HUSBAND, MAUSOLUS, KING OF CARIA. IN THE BUILDING OF THIS HISTORIC STRUCTURE, WHICH WAS RECKONED ONE OF THE SEVEN WONDERS OF THE WORLD, THE FOUR MOST FAMOUS SCULPTORS OF THEIR TIME, SCOPAS, BRYAXIS, TIMOTHEUS AND LESCHARES, COMBINED THEIR SKILL. IN 1867 A PORTION OF ITS RUINS WAS UNEARTHED, SUFFICIENT TO SHOW THAT IT WAS ABOVE FIFTY FEET IN HEIGHT AND CONSISTED OF FIVE PARTS: PODIUM OR FOUNDATION, PTERON OR CIRCLE OF COLUMNS, PYRAMID, PEDESTAL, AND CHARIOT-GROUP, REPRESENTING THE KING DRIVEN BY AN ATTENDANT GOD. TO PERSONS OF CONSIDERABLE WEALTH THIS FORM OF MEMORIAL IS COMMENDED, AS AFFORDING A LARGE FIELD FOR THE DISPLAY OF GENIUS, ORIGINALITY AND ARTISTIC SKILL, AS WELL AS GIVING EXPRESSION TO A REGARD FOR THE DEAD ADEQUATE IN SOME MEASURE TO THE UNSPARING DEVOTION PAID TO THEM IN THEIR EARTHLY HOMES.

IT REMAINS TO SPEAK OF THE CENOTAPH, LITERALLY "AN EMPTY TOMB." IT IS USUALLY ERECTED IN MEMORY OF THOSE DYING IN BATTLE OR DROWNED AT SEA. THE PATRIOTIC SOCIETIES OF AMERICA FIND FREQUENT OCCASION TO MEMORIALIZE THUS THE HEROIC DEEDS OF THOSE WHO HAVE GIVEN THEIR LIVES IN DEFENSE OF NATIONAL LIFE AND FREEDOM. THE UNHAPPY CIRCUMSTANCE, THAT OFTENTIMES THEIR BODIES LIE IN UNKNOWN GRAVES OR HAVE BEEN SCATTERED ON THE WINDS AND WATERS, SHOULD NOT PREVENT THE PAYING OF A JUST TRIBUTE TO THEIR ILLUSTRIOUS DEEDS. IT IS ONE OF THE PROPITIOUS SIGNS OF OUR PATRIOTIC

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LIFE TO-DAY THAT MONUMENTS OF THIS CHARACTER ARE BEING ERECTED IN PARKS AND NATIONAL CEMETERIES, ON BATTLEFIELDS, AND OTHER HISTORIC SITES. THE CENOTAPH MAY BE OF ALMOST ANY CONVENTIONAL FORM, FROM THE SIMPLE TABLET TO THE MAUSOLEUM, ITS ESSENTIAL FEATURE BEING A JUST COMMEMORATION OF HEROIC VIRTUES AND ACHIEVEMENTS.

THE APPROPRIATENESS OF ANY SUCH MEMORIAL IS, IN LARGE MEASURE, DETERMINED BY THE EPITAPH OR INSCRIPTION UPON IT. THE ROMANS MADE SLIGHT REFERENCE TO THE DOMESTIC OR SOCIAL BENEVOLENCES OF THEIR DEAD, BUT FULLY ENUMERATED THEIR PUBLIC SERVICES. THE SAXONS WERE FOND OF HERALDIC DEVICES. THE GRAVES OF THE CRUSADERS ARE MARKED BY THE TRANSVERSE CROSS AND WEAPON:

"THEIR SWORDS ARE RUST,
THEIR GOOD STEEDS DUST,
THEIR SOULS ARE WITH THEIR GOD, WE TRUST."

FULSOME EULOGIES ARE TRANSPARENTLY ABSURD. THE MONUMENT OF THE BRAVE THREE HUNDRED OF THERMOPYLÆ BORE THIS SIMPLE LEGEND: "GO, TRAVELLER, TELL AT LACEDÆMON THAT WE DIED IN OBEDIENCE TO HER SACRED LAWS." AN EPITAPH SHOULD ALWAYS BE BRIEF AND WELL-WORDED IN THE LANGUAGE OF THE HEART. "HERE LIES RARE BEN JOHNSON," OR "HERE DIED WOLFE, VICTORIOUS," IS ENOUGH TO TELL THE STORY. GOD'S ACRE IS NO PLACE FOR FLATTERY, NOR CAN SONOROUS ADULATION COVER THE UNIVERSAL FACTS OF LIFE.

"PRAISES ON TOMBS ARE TRIFLES VAINLY SPENT;
A GOOD MAN'S NAME IS HIS BEST MONUMENT."

THE WORD "WASHINGTON" ON A TOMB AT MOUNT VERNON

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IS BETTER THAN LONG PERIODS OF LATIN PANEGYRIC. NOTHING COULD SURPASS THE ELOQUENCE OF THIS INSCRIPTION ON THE NATIONAL MONUMENT AT SPRINGFIELD:

"WITH MALICE TOWARD NONE,
LINCOLN
WITH CHARITY FOR ALL."

IT IS OBVIOUS THAT MUCH OF THE REPELLENT INAPPROPRIATENESS OF MEMORIAL ART AND ARCHITECTURE WOULD BE AVOIDED BY COMMITTING THE WORK TO ARTISTIC HANDS. HOW MUCH THERE IS THAT IS SIMPLY VULGAR; HOW MUCH THAT IS COMMOMPLACE; HOW MUCH THAT IS GROTESQUE AND BIZARRE! AND THIS IN "THE SACRED SUBURB OF THE HEAVENLY CITY," WHERE ALL SHOULD BE DIGNIFIED AND REVERENT. NO NOVICE CAN HOPE TO ACCOMPLISH THE DESIRED END. THERE MUST BE HARMONY OF MATERIAL AND DESIGN. THE SHAFT MUST HAVE PROPORTION; THE MAUSOLEUM, SYMMETRY, STRENGTH AND BEAUTY MUST COMBINE AS IN SOLOMON'S TEMPLE: "HE SETS UP THE PILLARS IN THE PORCH OF THE TEMPLE; AND UPON THE TOP OF THE PILLARS WAS LILY WORK."

THE COMMERCIAL CONSIDERATION IS TOO FREQUENTLY PUSHED TO THE FRONT. WEALTH ALONE IS NOT COMPETENT IN THESE PREMISES. IT IS NOT A MERE MATTER OF DOLLARS AND CENTS. A MODEST SLAB MAY BE AS REALLY A MASTERPIECE IN ITS PLACE AS THE MOST IMPOSING CENOTAPH; BUT IT REQUIRES MORE THAN A STONECUTTER TO MAKE IT SO. HERE, SURELY, IS A CALL FOR BEZALEEL, THE MASTER, AND HIS SKILLED SUBORDINATES.

THERE IS CAUSE FOR CONGRATULATION IN THE IMPROVEMENT OF OUR CEMETERIES IN RECENT YEARS

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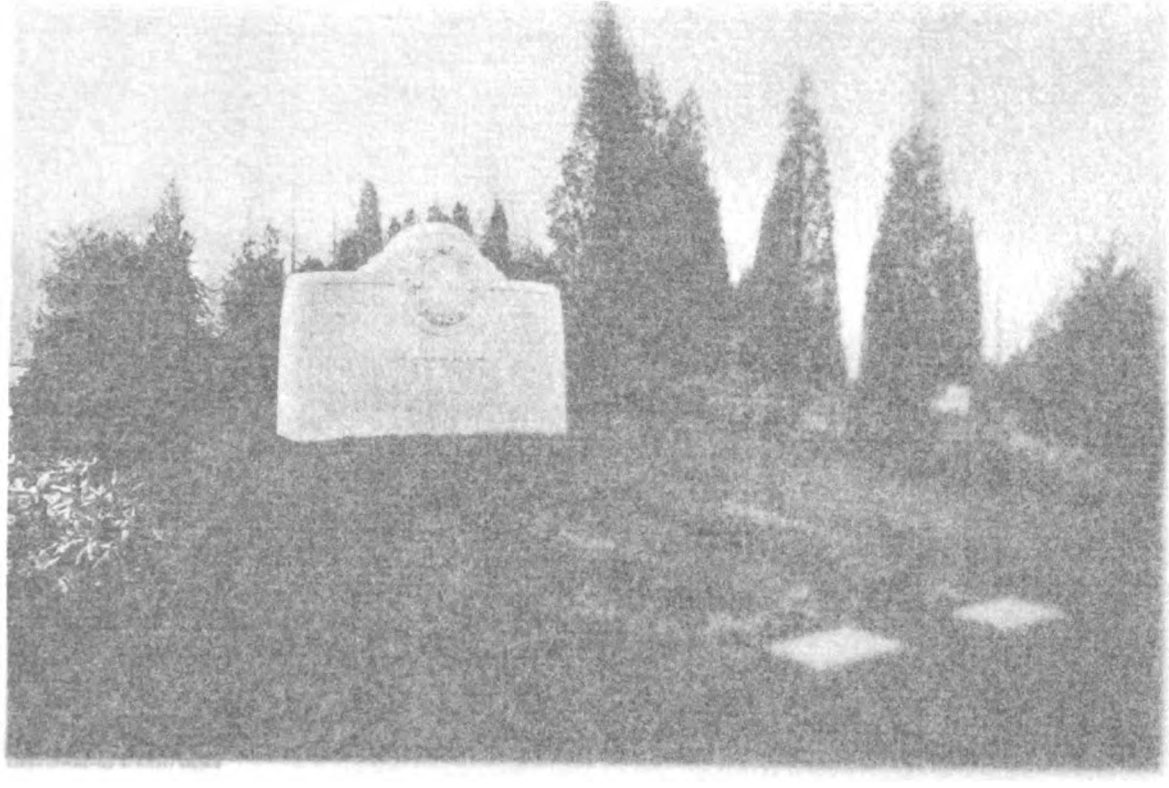
NO LONGER ARE ALL THEIR GATEWAYS OPEN TO BOLD CARICATURES. THE TIME IS COMING WHEN GOD'S ACRE WILL BE THE FAIREST SPOT OF EARTH. MOULD AND MELANCHOLY WILL GIVE WAY TO THE COMFORTING AND UPLIFTING SYMBOLS OF MEMORY AND TRIUMPHANT FAITH. THE PASSERBY WILL BE MOVED TO LOOK AWAY FROM THE DARKNESS OF THE OPEN GRAVE TO THE GLORY OF THE OPEN HEAVENS. THE VOICELESS MARBLE OF GOD'S ACRE WILL RESPOND TO THE VOICES OF THE BELOVED DEAD, CALLING US TO MEET THEM IN THE CITY THAT HATH FOUNDATIONS WHOSE BUILDER AND MAKER IS GOD.

THERE IS NO FORM OF MORTUARY MONUMENT, FROM A HEADSTONE OF THE SIMPLEST DESIGN, TO THE MOST ELABORATE CENOTAPH (OR MAUSOLEUM) WITH BRONZE SARCOPHAGI, THAT DOES NOT COME WITHIN THE PROVINCE OF THE ECCLESIASTICAL DEPARTMENT OF THE TIFFANY STUDIOS.

OUR DESIGNS OF OUTDOOR MEMORIALS ARE AS INDIVIDUAL AS THEY ARE ARTISTIC, AND OUR SELECTION OF STONE IS AS APPROPRIATE AS THE MATERIAL IS DURABLE. THE EXECUTION OF OUR DESIGNS AND THE ERECTION OF THE FINISHED PRODUCTS RECEIVE NAUGHT BUT THE MOST FAVORABLE CRITICISM FROM BOTH CLIENTS AND CEMETERY OFFICIALS WHOSE WELCOME OF OUR MONUMENTS IS EVIDENCED BY THE HEARTY COOPERATION ACCORDED US.

The tablet monument illustrated on the opposite page was executed in granite from the Quarries of Louis C. Tiffany and erected in Woodlawn Cemetery, New York City, as the Penfold Memorial.

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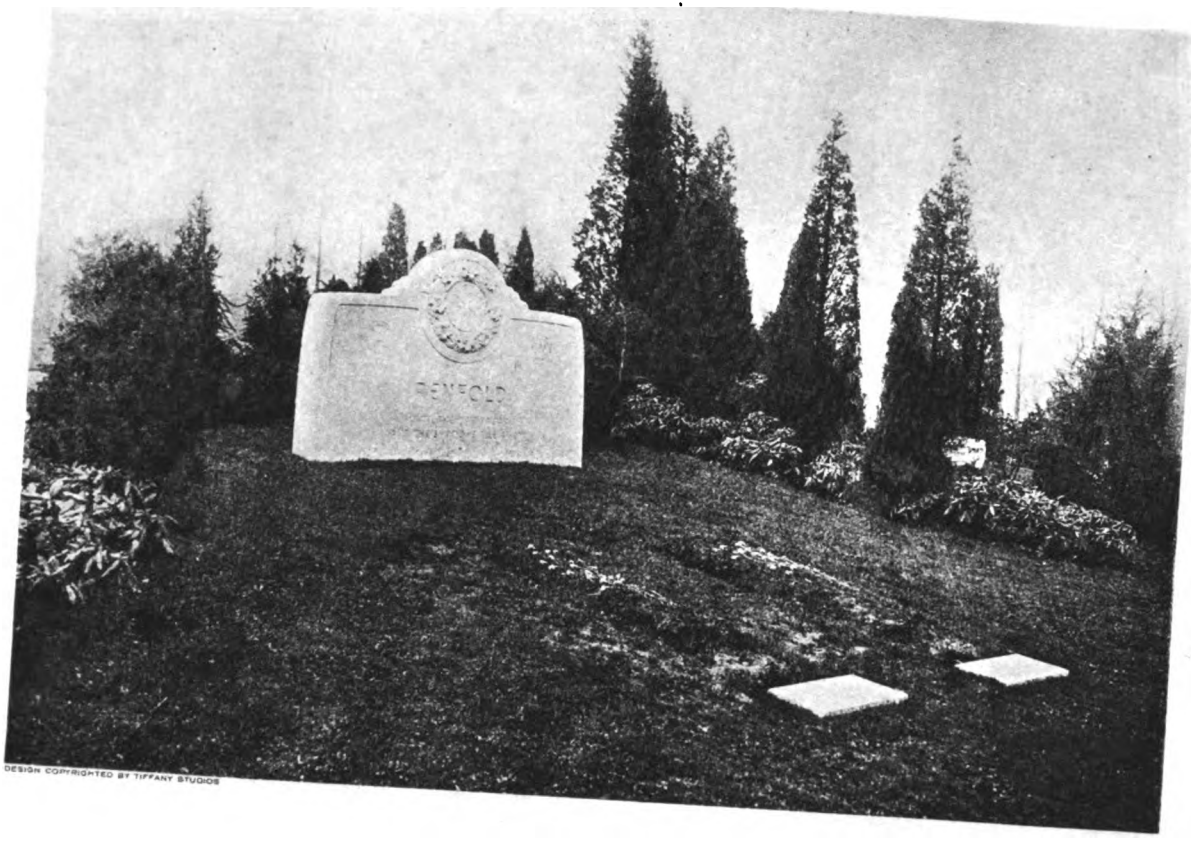
... THEIR GATEWAYS OPEN TO BOLD
... TIME IS COMING WHEN GOD'S ACRE
... FAIREST SPOT OF EARTH. MOULD AND
... SHALL GIVE WAY TO THE COMFORTING AND
... SYMBOLS OF MEMORY AND TRIUMPHANT
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The tablet monument illustrated on the opposite page was executed in granite from the Quarries of Louis C. Tiffany and erected in Woodlawn Cemetery, New York City, as the Penfold Memorial.

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A TIFFANY TABLET MONUMENT

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TIFFANY GRANITE

THERE ARE MANY KINDS OF STONE THAT ARE DURABLE AND APPROPRIATE FOR OUT-DOOR MEMORIALS. PERHAPS THE MOST DURABLE AND MOST ADAPTABLE FOR PRACTICALLY ALL SETTINGS, WHEN PROPERLY DESIGNED, CARVED AND ERECTED, IS GRANITE. BUT THERE ARE MANY VARIETIES OF GRANITE. TIFFANY GRANITE COMES FROM THE QUARRIES OF LOUIS C. TIFFANY AT COHASSET, MASS. SOME IDEA OF ITS PROPERTIES MAY BE GLEANED FROM THE FOLLOWING REPORTS FROM EXPERT MINERALOGISTS:

H. W. HAYWARD
MASSACHUSETTS INSTITUTE OF TECHNOLOGY

REPORT ON TESTS MADE UPON TIFFANY GRANITE FOR EDWIN STANTON GEORGE:

DATE TESTED, AUGUST 29, 1912. SPECIMEN: ONE CUBE SAID TO BE TIFFANY GRANITE. DIMENSIONS OF CUBE, 2.06 X 2.06 X 2.06 INCHES. MAXIMUM COMPRESSIVE LOAD, 110,400 POUNDS, EQUAL TO 26,037 POUNDS PER SQUARE INCH.

SPECIMEN WAS BEDDED IN NEAT CEMENT WHICH INSURED AN EVEN BEARING AGAINST HEADS OF TESTING MACHINES. SPECIMEN BROKE EXPLOSIVELY AT MAXIMUM LOAD, CHIPPING OFF VERY SLIGHTLY BEFORE THIS LOAD. RESPECTFULLY SUBMITTED,

(SIGNED) H. W. HAYWARD

THE OTHER CUBE OF THE TWO SUBMITTED WAS LEFT IN THE OFFICE OF PROFESSOR WARREN.

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CHARLES H. WARREN

BOSTON MASS.

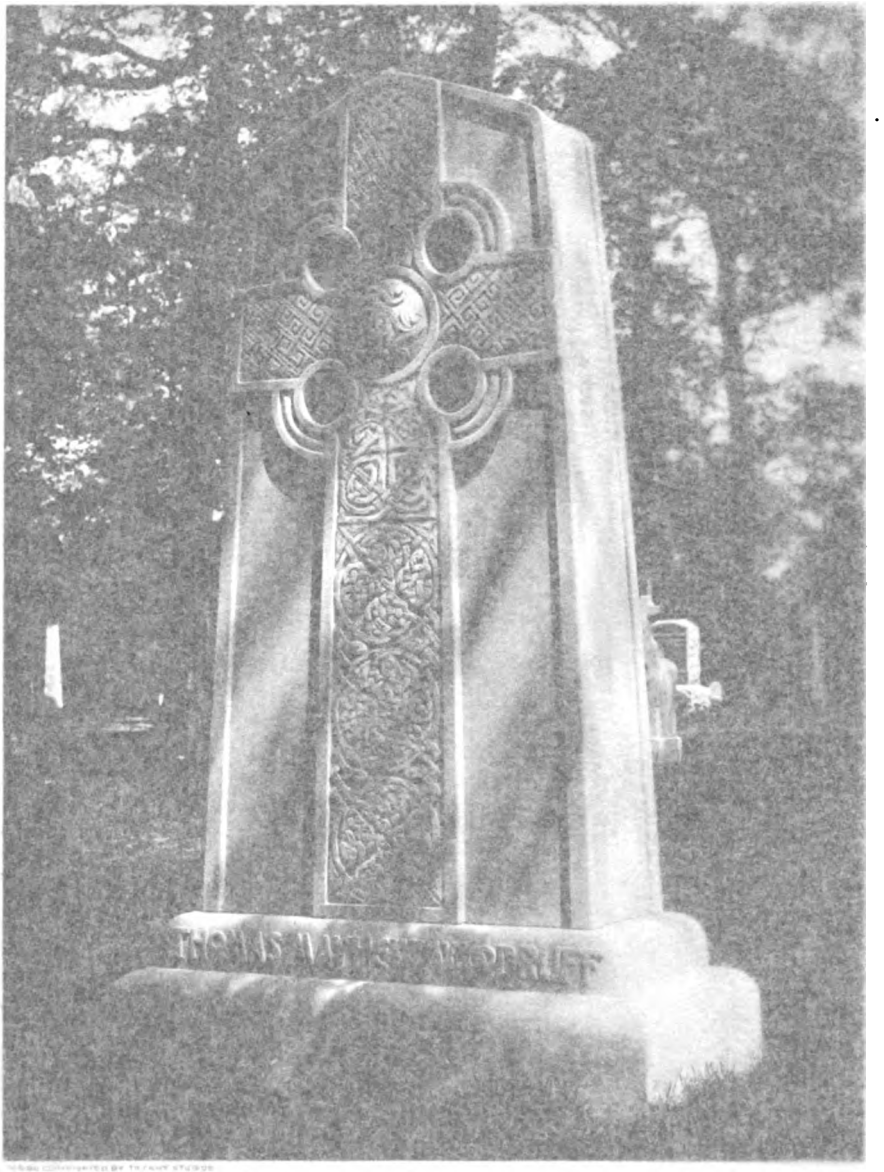
REPORT ON THE GRANITE FROM THE TIFFANY QUARRIES, COHASSET, MASS.:

THE ROCK* FROM THE TIFFANY QUARRIES AT COHASSET, MASS., IS A GRANITE OF MEDIUM TO COARSE GRAIN, OF LIGHT COLOR WITH A PREVAILING PINKISH TONE. THE MINERALS PRESENT ARE: QUARTZ, GRAY TO SMOKY; POTASH FELDSPAR, GENERALLY OF A PALE PINK OR FLESH COLOR; A SODA-LIME FELDSPAR, IN PART WHITE OR CREAM COLORED, IN PART A PALE YELLOWISH-GREEN; CHLORITE WITH EPIDOTE FORMING SMALL BLACK OR DARK GREEN SPECKS SCATTERED RATHER PLENTIFULLY AMONG THE OTHER MINERAL GRAINS. WITH THE EXCEPTION OF THE BLACK MINERAL, WHICH FORMS SMALLER GRAINS, THE OTHER CONSTITUENTS HAVE A RATHER EQUAL DEVELOPMENT AS TO SIZE, ALTHOUGH IT CAN BE SEEN THAT SOME OF THE GRAINS HAVE ATTAINED A LARGER SIZE THAN THE REMAINDER. THIS HAS THE EFFECT OF BREAKING UP THE MONOTONY OF A PERFECTLY EVEN-GRAINED TEXTURE AND PRODUCING A CHARACTERISTIC AND PLEASING APPEARANCE. THIS IS MUCH ENHANCED BY THE VARIATION IN COLOR, THE GRAY OF THE QUARTZ, PINK, WHITE, YELLOWISH-GREEN OF THE FELDSPAR AND BLACK OF THE CHLORITE, AFFORDING A DELICATE MOTTLING WHICH IS NOT ONLY VERY PLEASING BUT DIFFERENT FROM THE USUAL RUN OF GRANITES. THESE EFFECTS ARE WELL BROUGHT OUT ON THE ROUGH-FINISHED, AND PARTICULARLY SO ON POLISHED SURFACES.

*THE FOLLOWING STATEMENTS ARE BASED ON AN EXAMINATION OF A NUMBER OF SPECIMENS SUBMITTED TO ME BY MR. EDWIN STANTON GEORGE, OF NEW YORK.

The Tiffany Monolith, illustrated on the opposite page, was executed in Granite and erected in Arlington National Cemetry, Virginia, in memory of Thomas Mayhew Woodruff.

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A TIFFANY MONOLITH

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CHARLES H. WARREN
BOSTON MASS.

...NITE FROM THE TIFFANY QUARRIES.

...THE TIFFANY QUARRIES AT COHASSET, ...TE OF MEDIUM TO COARSE GRAIN, OF ...TH A PREVAILING PINKISH TONE. THE ...ENT ARE: QUARTZ, GRAY TO SMOKY; ...PAR, GENERALLY OF A PALE PINK OR ... A SODA-LIME FELDSPAR, IN PART WHITE ...ORED, IN PART A PALE YELLOWISH-GREEN; ... WITH EPIDOTE FORMING SMALL BLACK OR ... SCATTERED RATHER PLENTIFULLY ... OTHER MINERAL GRAINS. WITH THE EXCEP- ... MINERAL, WHICH FORMS SMALLER ... CONSTITUENTS HAVE A RATHER ... POINT AS TO SIZE, ALTHOUGH IT CAN BE ... SOME OF THE GRAINS HAVE ATTAINED A ...THAN THE REMAINDER. THIS HAS THE ...BREAKING UP THE MONOTONY OF A PER- ...GRAINED TEXTURE AND PRODUCING A ...ISTIC AND PLEASING APPEARANCE. THIS IS ...ENHANCED BY THE VARIATION IN COLOR, THE ... OF THE QUARTZ, PINK, WHITE, YELLOWISH-GREEN ... FELDSPAR AND BLACK OF THE CHLORITE, AF- ...ORDING A DELICATE MOTTLING WHICH IS NOT ONLY ...ERY PLEASING BUT DIFFERENT FROM THE USUAL RUN ... GRANITES. THESE EFFECTS ARE WELL BROUGHT OUT ON THE ROUGH-FINISHED, AND PARTICULARLY SO ON POLISHED SURFACES.

*THE FOLLOWING STATEMENTS ARE BASED ON AN EXAMINATION OF A NUMBER OF SPECIMENS SUBMITTED TO ME BY MR. EDWIN STANTON ... OF NEW YORK.

The Tiffany Monolith, illustrated on the opposite page, was executed in Granite and erected in Arlington National Cemetry, Virginia, in memory of Thomas Mayhew Woodruff.

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A TIFFANY MONOLITH

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A CAREFUL MICROSCOPIC STUDY OF THE POLISHED SURFACE SHOWS THAT THE POLISH TAKEN BY THE ROCK IS OF A HIGH CHARACTER STRICTLY COMPARABLE TO THAT TAKEN BY SUCH WELL-KNOWN MONUMENTAL STONES AS THE DARK QUINCY GRANITE.

MICROSCOPIC STUDY OF THE SPECIMENS AND OF THIN SECTIONS CUT FROM THEM SHOWS THE ROCK TO BE AGREEABLY FREE FROM THE DELETERIOUS CONSTITUENT PYRITE (DI-SULPHIDE OF IRON). IN FACT, ONLY TWO MINUTE GRAINS OF PYRITE WERE OBSERVED IN ALL OF THE SEVERAL SPECIMENS EXAMINED, WHICH IS MORE THAN CAN BE SAID OF MANY FIRST-CLASS GRANITES. IT WAS THEREFORE DEEMED QUITE UNNECESSARY TO MAKE CHEMICAL DETERMINATION OF SULPHUR IN THE ROCK, FOR IT COULD HARDLY AMOUNT TO MUCH MORE THAN A TRACE.

THE MICROSCOPE SHOWS THAT THE MINERALS AS ORIGINALLY FORMED, WITH THE EXCEPTION OF THE QUARTZ, HAVE UNDERGONE SOME ALTERATION. THUS THE CHLORITE IS A SECONDARY MINERAL DEVELOPED FROM A BLACK MICA (BIOLITE), WHICH WAS THE ORIGINAL DARK MINERAL OF THE GRANITE. WITH THE CHLORITE IS A LITTLE EPIDOTE AND OXIDE OF IRON. A PART OF THE SODA-LIME FELDSPARS CONTAIN MANY SMALL CRYSTALS OF EPIDOTE, TO THE PRESENCE OF WHICH IS DUE THE YELLOWISH-GREEN COLOR, ABOVE ALLUDED TO. SOME WHITE MICA, KAOLIN, CALCIUM CARBONATE AND IRON OXIDE IN MINUTE PARTICLES, TOO SMALL TO BE VISIBLE EXCEPT WITH STRONG MAGNIFICATIONS, ARE ALSO PRESENT IN THE FELDSPAR. THE CHLORITE, EPIDOTE AND MICA AND PART AT LEAST OF THE IRON OXIDE ARE PRODUCTS OF DEEP-SEATED CHANGES, WHICH HAVE

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TAKEN PLACE IN A GEOLOGICALLY OLD ROCK AND ARE NOT PRODUCTS OF MERE SUPERFICIAL ALTERATION. THESE SECONDARY PRODUCTS WILL NOT AFFECT THE STRENGTH OR DURABILITY OF THE STONE TO AN APPRECIABLE EXTENT. IN FACT, THE EPIDOTE, CHLORITE AND WHITE MICA ARE AS DURABLE AS THE ORIGINAL ONES, PERHAPS MORE SO.

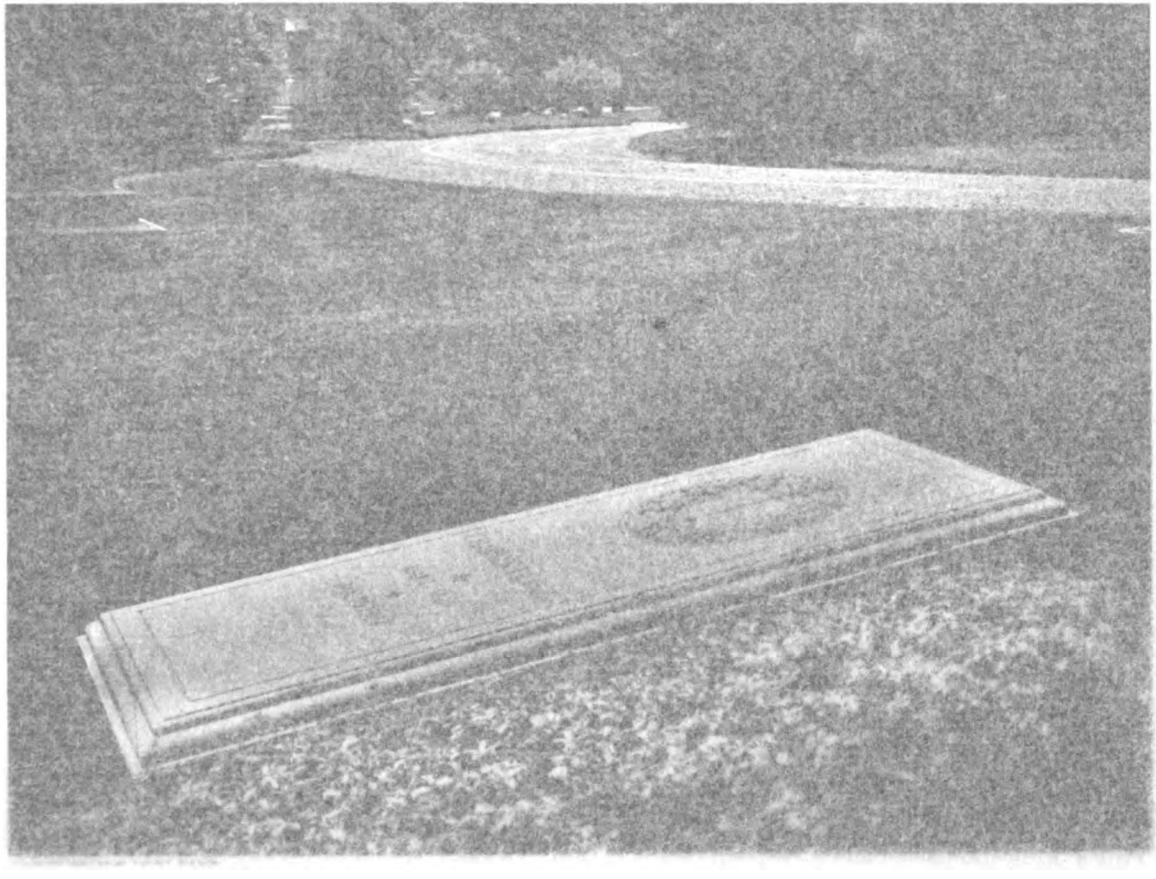
IN ORDER TO ASCERTAIN WHAT PORTION OF THE ROCK WAS IN A SOLUBLE CONDITION, I SUBJECTED SOME OF THE FINELY CRUSHED STONE TO A PROLONGED ACTION OF A ONE PER CENT. SOLUTION OF A SULPHURIC ACID, AND EXTRACTED 0.75% OF OXIDE OF IRON AND 0.15% OXIDE OF LIME. THE FORMER CAME FROM THE PARTICLES OF OXIDE OF IRON AND THE LATTER FROM CARBONATE OF LIME, AND INDICATES THAT 0.27% OF THIS LATTER CONSTITUENT IS PRESENT. THESE FIGURES REPRESENT VERY CLOSELY THE AMOUNT OF THE SAME CONSTITUENTS WHICH CAN BE EXTRACTED FROM SEVERAL OTHER GRANITES; THAT OF QUINCY, MASS., FOR EXAMPLE. THE TEST IS A SEVERE ONE AND FAR EXCEEDS IN THIS RESPECT ANY NATURAL SOLVENT ACTION TO WHICH THE STONE WOULD BE SUBJECTED IN ITS USE AS A BUILDING OR ORNAMENTAL STONE.

ABSORPTION TESTS MADE ON FINISHED CUBES OF THE GRANITE SHOWED A MAXIMUM ABSORPTION OF 0.12% BY WEIGHT OF WATER; OR, PUT ANOTHER WAY, ABOUT 18 MILLIGRAMS PER SQUARE INCH OF SURFACE TESTED. THIS IS A NORMAL FIGURE FOR ROCKS OF THIS TYPE.

THE DENSITY OF THE ROCK WAS FOUND TO BE 2.72 COMPARED WITH WATER AT 4° CENTIGRADE OR ABOUT 2.66 AT ROOM TEMPERATURE.

The Tiffany Ledger Stone, illustrated on the opposite page, was made of Granite and placed in Woodlawn Cemetery, New York City, in memory of Charles T. Cook.

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ACT. THE EPIDOTE CHLORITE AND
OURABLE AS THE ORIGINAL ONES.

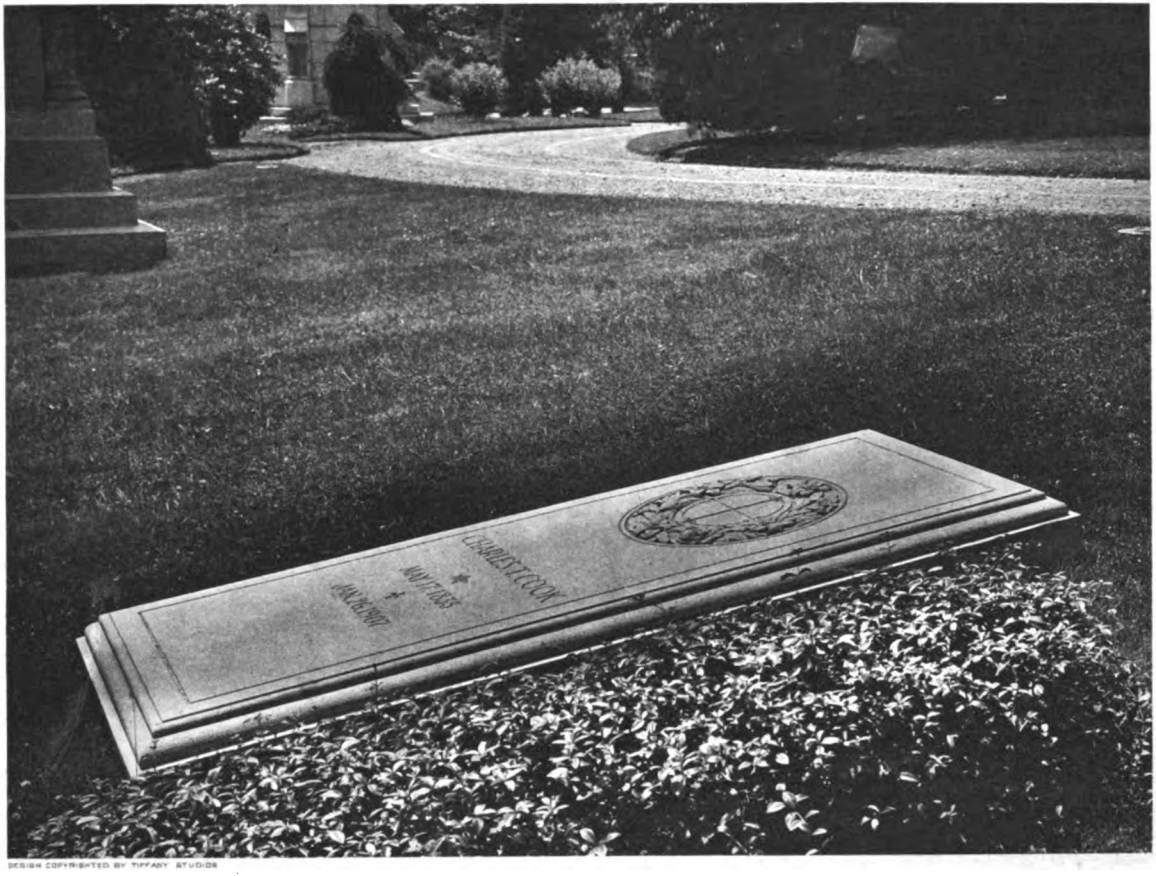
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A TIFFANY LEDGER STONE

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A MONOLITH OF TIFFANY GRANITE

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UNDER THE ACTION OF HEAT THE ROCK BEHAVES WELL. THERE ARE NO EXPLOSIVE EFFECTS.

THE FACTS ABOVE SET FORTH INDICATE THAT THIS GRANITE SHOULD WITHSTAND THE USUAL PROCESSES OF WEATHERING AND CORROSION TO WHICH IT WOULD BE EXPOSED IN USE IN AN UNUSUALLY SATISFACTORY MANNER. ITS STRUCTURE DENSITY AND [illegible] INSURE HIGH STRENGTH. I SHOULD EXPECT [illegible] ING STRENGTH, WHICH I UNDERSTAND WOULD BE TESTED, WOULD BE VERY CLOSE TO THE [illegible] OR ROCKPORT GRANITES, NAMELY SOME [illegible] 20,000 POUNDS PER SQUARE INCH. A GOOD [illegible] VALUE.

THE TEXTURE, OR PATTERN, AND THE COLOR [illegible] OF THE GRANITE ARE BOTH CHARACTERISTIC AND PLEASING TO A HIGH DEGREE AND, TAKEN TOGETHER WITH ITS DURABILITY AND STRENGTH, [illegible] IN MY OPINION, A STONE TO BE HEARTILY RECOMMENDED FOR CHURCHYARD MEMORIALS OR MONUMENTAL WORK WHERE A RATHER COARSELY HAMMERED SURFACE IS OFTEN DESIRED. IT SHOULD ALSO, IN MY OPINION, PROVE PARTICULARLY SATISFACTORY IN ANY WORK WHERE POLISHED SURFACES ARE TO BE USED.

(SIGNED) CHARLES H. WARREN.

OCTOBER 24, 1912.

IT IS BUT FAIR TO STATE THAT BEFORE THE PURCHASE OF THE TIFFANY QUARRIES, NUMEROUS OTHER PROPERTIES WERE INVESTIGATED AND THEIR ROCK THOROUGHLY TESTED, THE PURPOSE BEING TO OBTAIN QUARRIES THAT

The Monolith illustrated on the opposite page was executed in granite from the Quarries of Louis C. Tiffany and erected in Greenwood Cemetery, Brooklyn, N. Y.

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A MONOLITH OF TIFFANY GRANITE

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THE FACTS ABOVE SET FORTH INDICATE THAT THIS GRANITE SHOULD WITHSTAND THE USUAL PROCESSES OF WEATHERING AND CORROSION TO WHICH IT WILL BE EXPOSED IN USE IN AN ENTIRELY SATISFACTORY MANNER. ITS STRUCTURE, DENSITY AND LOW POROSITY INSURE HIGH STRENGTH. I SHOULD EXPECT ITS CRUSHING STRENGTH, WHICH I UNDERSTAND YOU ARE HAVING TESTED, WOULD BE VERY CLOSE TO THAT OF THE QUINCY OR ROCKPORT GRANITES, NAMELY, SOMEWHAT ABOVE 20,000 POUNDS PER SQUARE INCH, A GOOD AVERAGE VALUE.

THE TEXTURE, OR PATTERN, AND THE COLOR SCHEME OF THE GRANITE ARE BOTH CHARACTERISTIC AND PLEASING TO A HIGH DEGREE AND, TAKEN TOGETHER WITH ITS DURABILITY AND STRENGTH, MAKE IT, IN MY OPINION, A STONE TO BE HEARTILY RECOMMENDED FOR CHURCHYARD MEMORIALS OR MONUMENTAL WORK WHERE A RATHER COARSELY HAMMERED SURFACE IS OFTEN DESIRED. IT SHOULD ALSO, IN MY OPINION, PROVE PARTICULARLY SATISFACTORY IN ANY WORK WHERE POLISHED SURFACES ARE TO BE USED.

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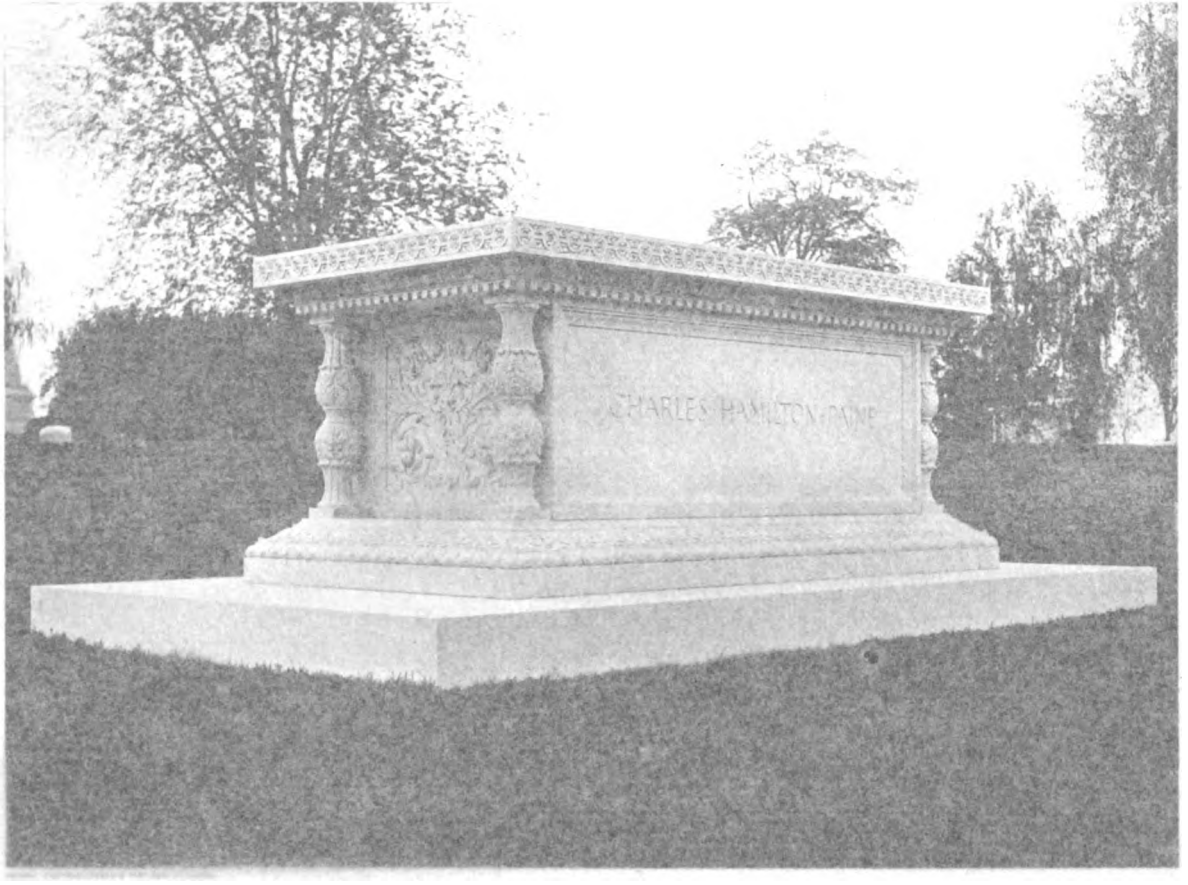
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WOULD YIELD GRANITE WITH CERTAIN DESIRED CONSTITUENTS AS TO DURABILITY AND COLOR THAT WOULD GIVE IT ADDED DISTINCTION AFTER ITS EXCLUSIVE INDIVIDUAL TREATMENT BY THE TIFFANY STUDIOS.

THIS MATERIAL IS TO BE RESTRICTED TO THE EXCLUSIVE USE OF THE TIFFANY STUDIOS.

The Tiffany Sarcophagus, illustrated on the opposite page, was executed in Granite in memory of Charles Hamilton Paine and placed in Forest Hills Cemetery, Boston, Mass.

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A TIFFANY SARCOPHAGUS

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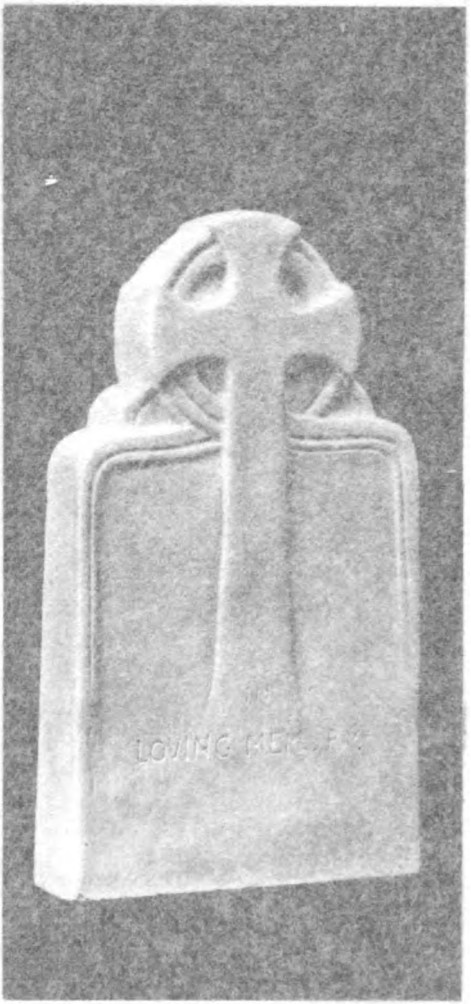
A MAUSOLEUM OF TIFFANY GRANITE

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The Mausoleum reproduced on the opposite page, from a sketch, was designed for Mr. Chester W. Chapin for construction in Tiffany Granite and erection in the Springfield Cemetery, Springfield, Mass.

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ONE OF THE MODELS FROM WHICH A
TIFFANY MEMORIAL HAS BEEN MADE

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ONE OF THE MODELS FROM WHICH A
TIFFANY MEMORIAL HAS BEEN MADE

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A TIFFANY BRONZE TABLET

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The memorial tablet shown on the opposite page was executed in bronze and placed in the First Presbyterian Church, Hazleton, Pa.

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SOME OF THE PRODUCTS EXECUTED IN GLASS AND STONE BY THE ECCLESIASTICAL DEPARTMENT OF THE TIFFANY STUDIOS:

FIGURE WINDOWS
MOSAIC WINDOWS
MEDALLION WINDOWS
LANDSCAPE WINDOWS

GLASS MOSAIC TABLETS
MARBLE AND MOSAIC TABLETS
MARBLE AND BRONZE TABLETS
CAST BRONZE TABLETS

FIGURE MOSAICS
DECORATIVE MOSAICS
ORNAMENTAL MOSAICS
ARCHITECTURAL MOSAICS

MARBLE AND MOSAIC ALTARS
MARBLE AND MOSAIC FONTS
MARBLE AND MOSAIC LECTERNS
MARBLE AND MOSAIC BAPTISTRIES

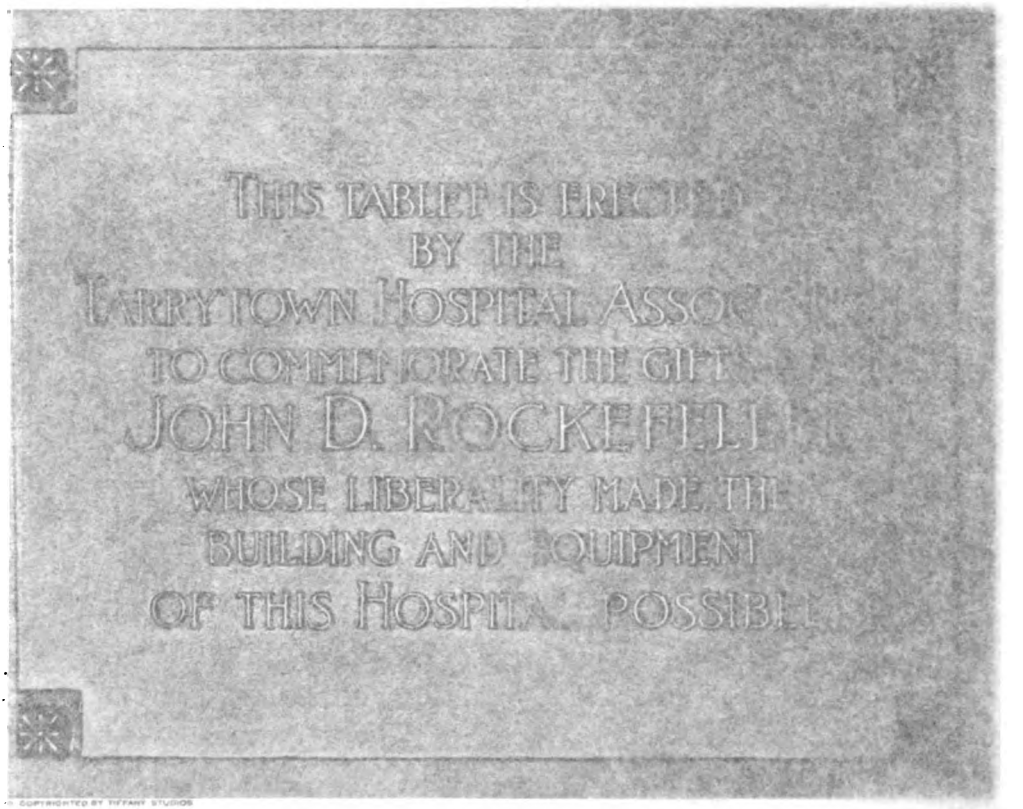
MAUSOLEUMS
TABLET MONUMENTS
CELTIC CROSSES
TABLE MONUMENTS

LEDGER STONES
SARCOPHAGI
HEADSTONES
CINERARY URNS

ECCLESIASTICAL DEPARTMENT
TIFFANY STVDIOS
46 WEST TWENTY-THIRD STREET
NEW YORK

LOUIS C. TIFFANY, ART DIRECTOR
EDWIN STANTON GEORGE, MANAGER

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A TIFFANY CAST BRONZE TAB

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Tiffany and Co.

~~Memorials in Glass and~~
Stone


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